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# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



Vol. LVII. JANUARY-JUNE 1925

*9 Queen Anne's Gate, Westminster, S.W.1.*



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# THE ARCHITECTURAL REVIEW

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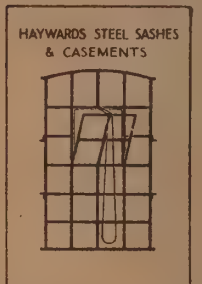
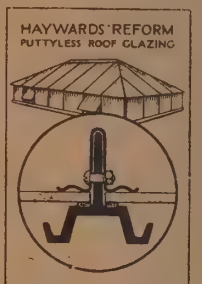
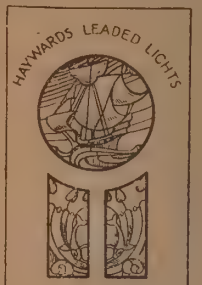
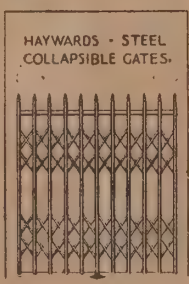
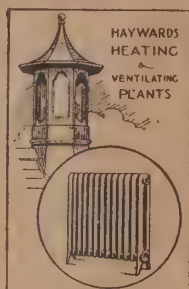
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Plate I.

January 1925.

THE NEW STAR AND GARTER HOME.

Sir Edwin Cooper, Architect.



# The Star and Garter Home

For Disabled Sailors and Soldiers, Richmond, Surrey.

Designed by Sir Edwin Cooper.



THE THAMES VALLEY FROM RICHMOND HILL.

Drawn by W. Havell, Engraved by R. Havell.

On the right of the print can be seen the old Star and Garter Hotel.

**T**HIS building, opened in the presence of their Majesties the King and Queen in July, 1924, is now occupied by the men for whom it was built by the women of the Empire as their memorial of the great war; the site having been purchased in 1915 through the initiative of the Auctioneers' and Estate Agents' Institute and presented to the Queen as the foundation of a home.

Both the name and the site have old and interesting associations, the name having existed in Richmond as early as 1507; but it was not until 1738 that the first Star and Garter—an inn—was built on this site.

In the present building full advantage has been taken of the fall of the ground to obtain the garden with its columned loggias, where even in inclement weather the men can obtain fresh air in a sheltered position, and at all times enjoy the unrivalled view of the Thames Valley.

Below the garden level and under the terrace are arranged the chapel, the gift of the Viscountess Cowdray, as a memorial to her son who was killed in the great war; the recreation room, furnished with a billiard table, where cinematograph films are also shown and the engineers' and carpenters' workshops, and photographic dark room, all for the patients' use. The garage, heating and water supply plant are also on this level.

On the lower ground floor on the south front are situated the patients' dining room, common room and reading rooms, each of which opens direct on to the garden. Both the dining and common rooms are 94 ft. by 54 ft., the former being capable of accommodating the full establishment of men seated in their wheel-chairs. A fine vista is obtained down the garden loggias from the reading rooms, which are panelled in oak. The northern portion of this floor is allocated to the kitchen, sculleries, stores, etc. The mezzanine floor arranged between the lower and upper ground floors is devoted to staff dining rooms, stores, telephone exchange, and residential quarters for the steward and engineer.

The main entrance from Richmond Hill gives access to the upper ground floor, on the northern portion of which are the

executive and administrative offices, the southern portion being occupied mostly by two large 18-bed wards. From these wards bed patients can be wheeled through doors opening on to the upper terrace. Nurses' duty rooms and patients' bathrooms are arranged at the end of each large ward and there are also two smaller wards of beds, ward kitchens, lavatories, etc., as well as the X-ray, operating theatre, and sterilizing room, dispensary and laboratories. In the centre of the memorial entrance hall is arranged the main staircase facing the apsidal recess which will receive the women's memorial, symbolical of "Patriotism recording Sacrifice." The three stained-glass windows which form the background, represent St. George, Faith, and Charity. Polished Subiaco marble is used for the walls and floor of the staircase and hall.

Except for the residential quarters of the secretary and the matron, consisting in each case of bedroom, sitting room and bathroom, and also a sitting room for nurses arranged on the first floor, the whole of the first, second, and third floors are allocated to patients' bedrooms, the majority being in single rooms, whilst a few rooms for two, three, and six patients are arranged on each of these floors. There are also the necessary bathrooms, linen stores, housemaid's closet, chair store, box rooms, etc.

The fourth floor is divided into two portions and sleeping accommodation provided for orderlies, nurses, and maids.

The fifth floor, or isolation and observation ward, situated in the roof between the main and front blocks, consists of two wards, nurses' room, ward kitchen, bathrooms, stores, etc.

Accommodation is provided for 180 patients, and the resident staff, which is necessarily large, as well as for the secretary, matron, steward and engineer.

The whole of the work has been carried out from the designs of the honorary architect, Sir Edwin Cooper, who has personally supervised the work and also designed the furniture throughout the building.



A SKETCH FROM PETERSHAM MEADOWS.





THE APPROACH FROM RICHMOND HILL.

The entrance gates to Richmond Park can be seen in the background on the left. On the right lies the famous view over the Thames Valley.





A VIEW FROM RICHMOND PARK GATES.

Two views of the front of the Star and Garter which abuts on Richmond Hill.



A DETAIL OF THE MAIN ENTRANCE.





THE SOUTH FRONT, LOOKING ACROSS THE GARDEN FROM THE EAST.



UNDER THE WEST LOGGIA.





THE GARDEN FRONT FROM THE WEST WING, SHOWING THE BED TERRACE.

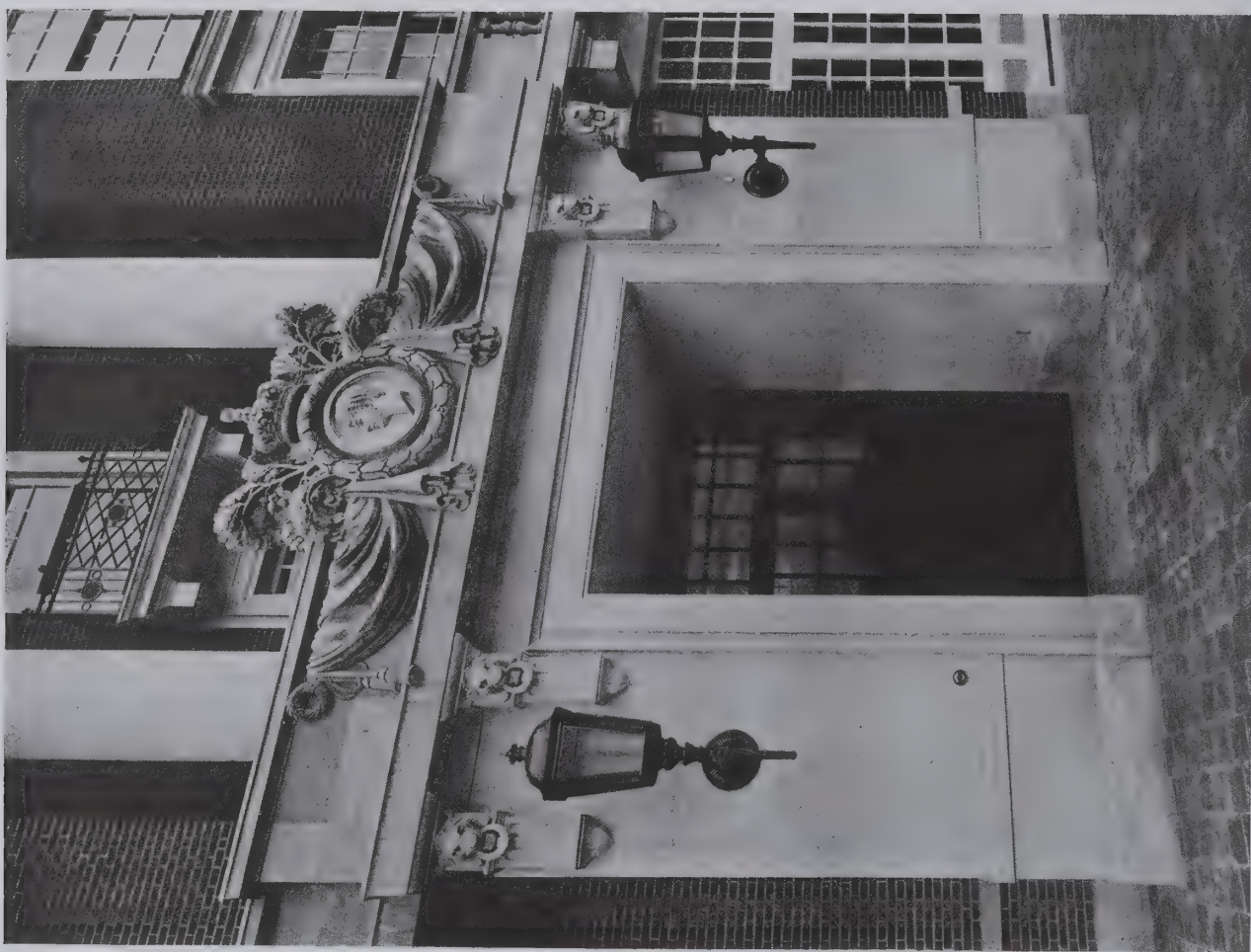


THE BED TERRACE ON THE UPPER GROUND FLOOR, FROM THE EAST SHELTER.





THE WEST WING, FROM THE EAST LOGGIA.



A DETAIL OF THE BED TERRACE ENTRANCE.



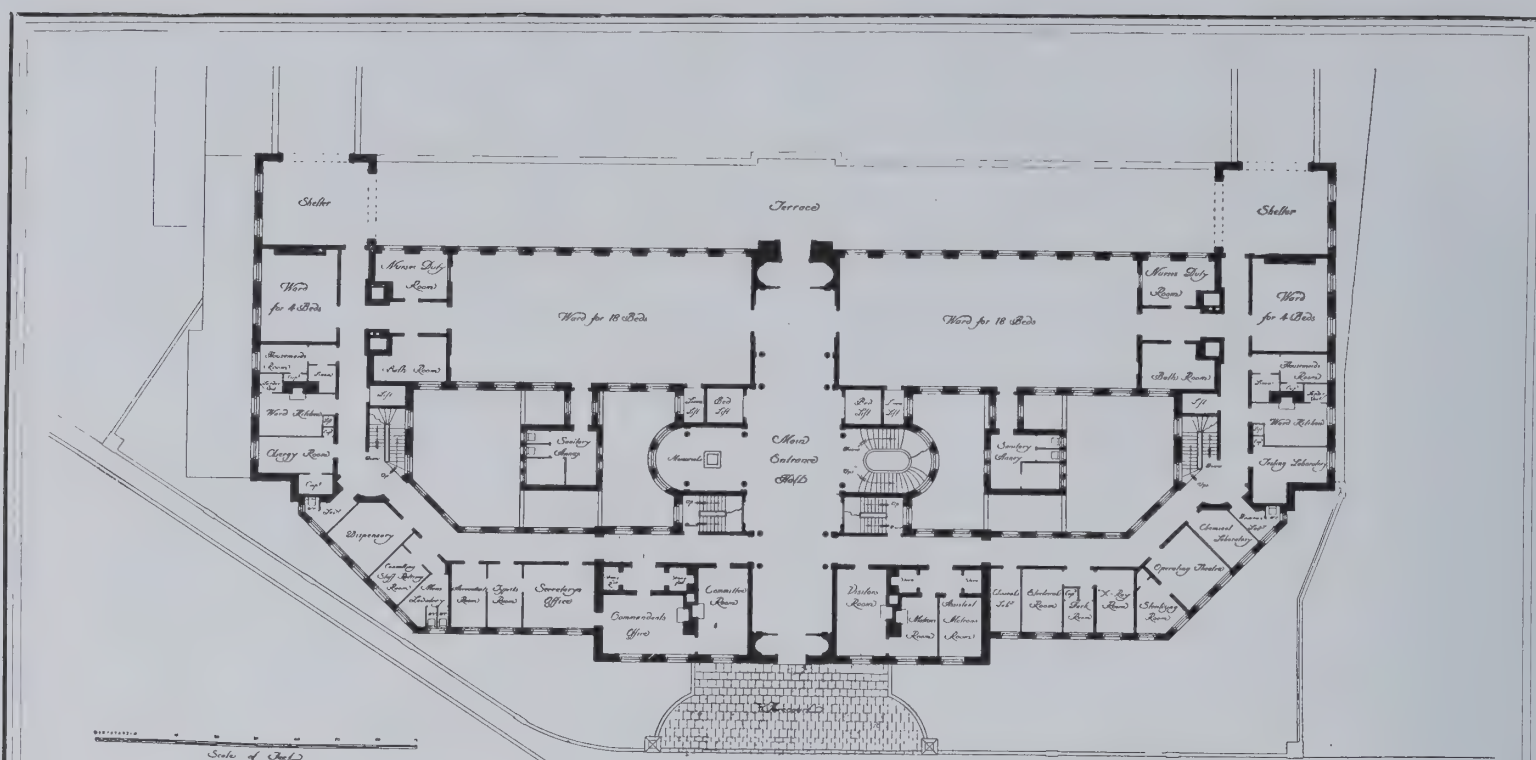


THE LIFT PAVILION AT THE END OF THE  
WEST LOGGIA.

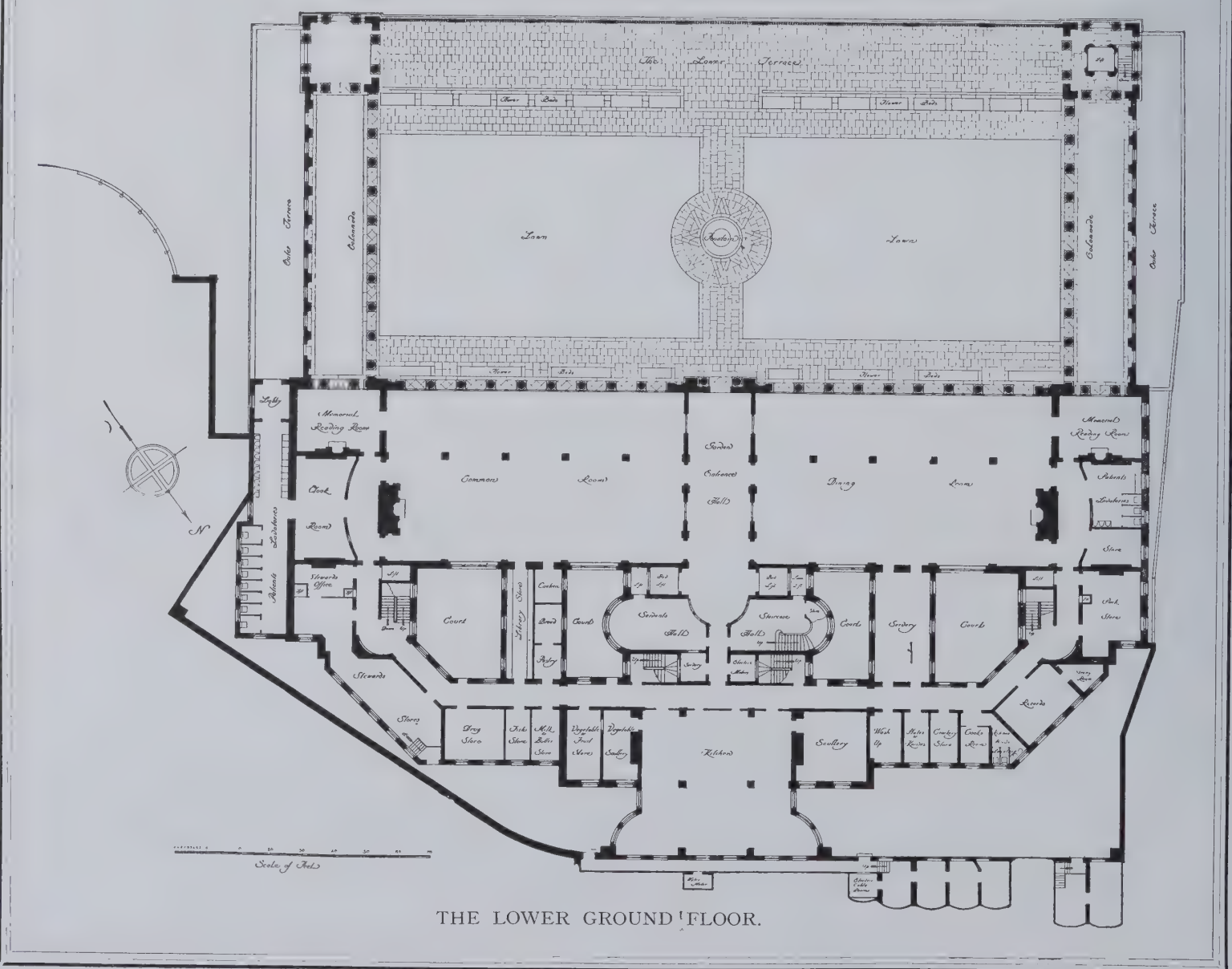


THE EAST LOGGIA, LOOKING TOWARDS THE MEMORIAL  
READING ROOM.

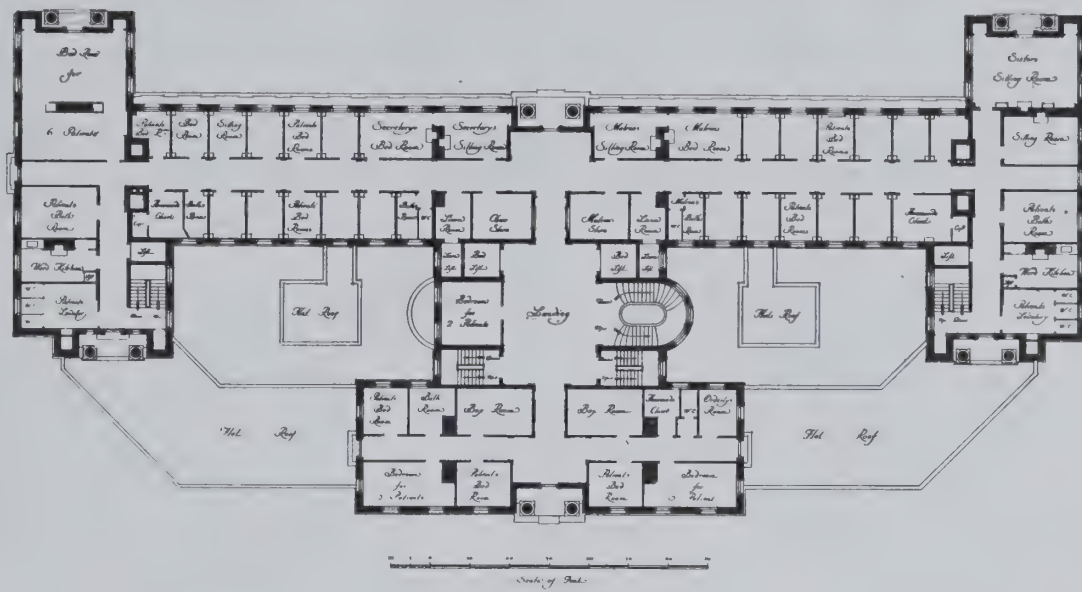




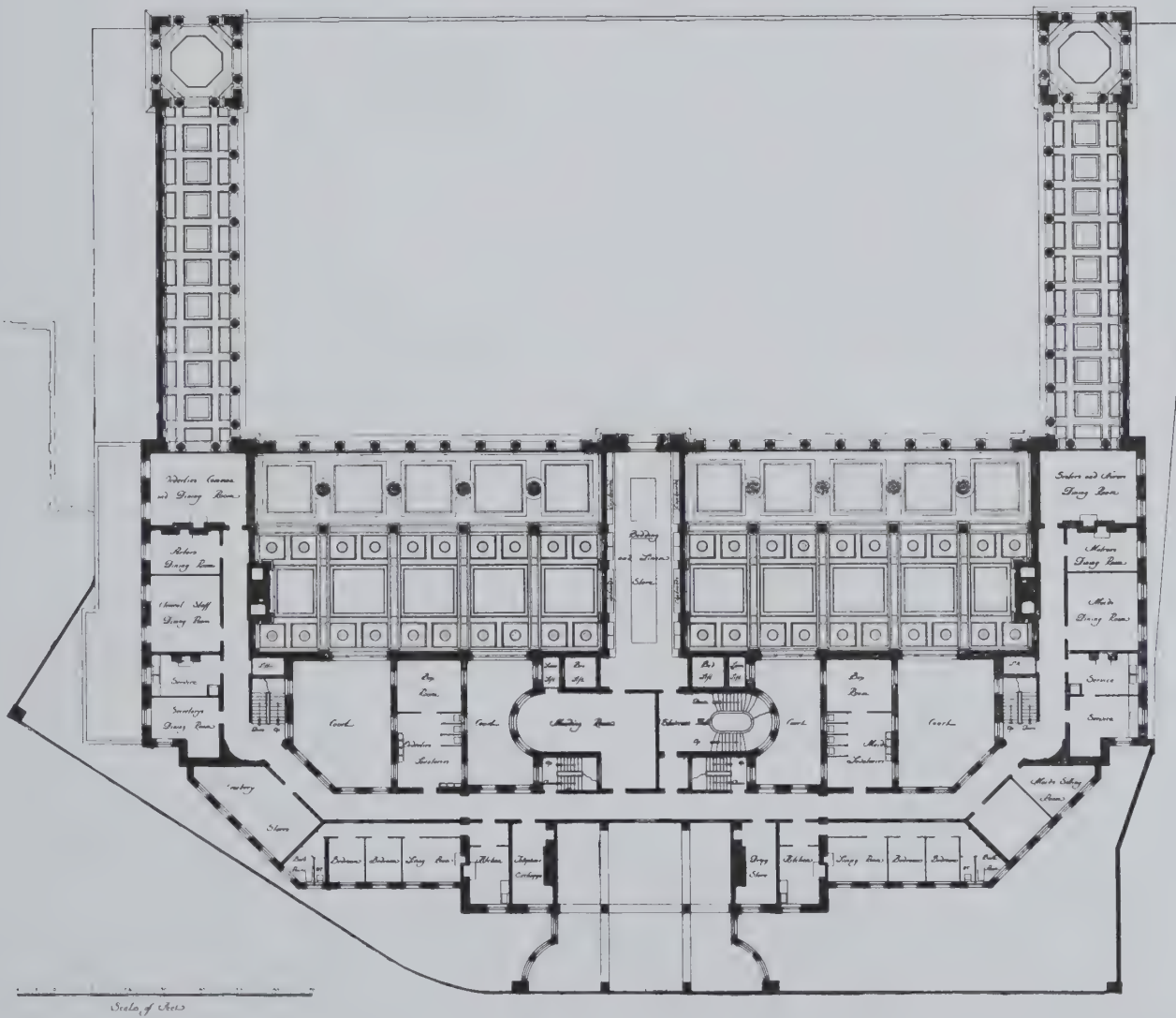
THE UPPER GROUND FLOOR.





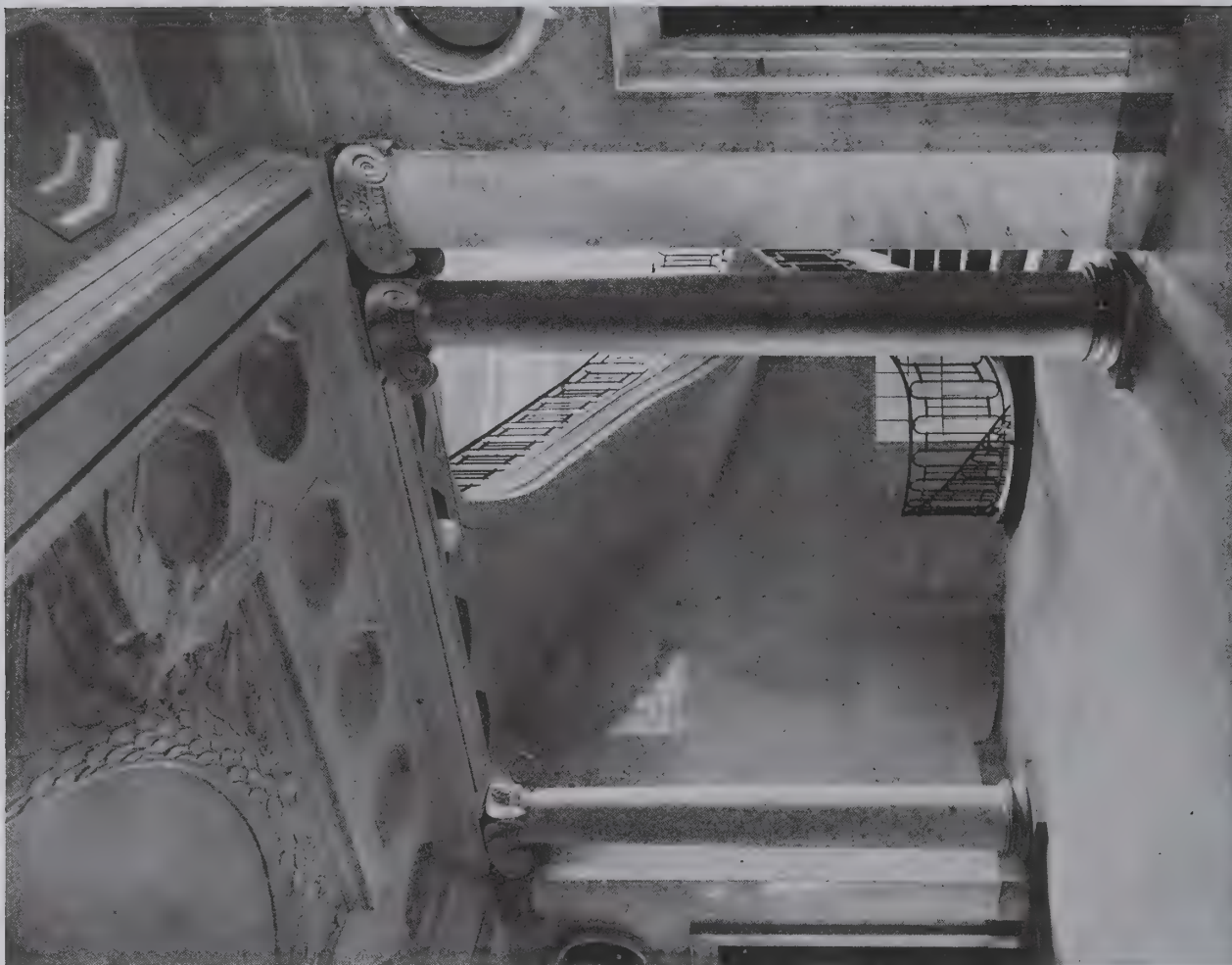


THE FIRST FLOOR.



A PLAN OF THE MEZZANINE BETWEEN THE UPPER AND LOWER GROUND FLOORS.





THE MAIN STAIRCASE, FROM THE ENTRANCE HALL.



THE MEMORIAL APSE, FROM THE MAIN STAIRCASE.





THE HALL, LOOKING TOWARDS THE MAIN ENTRANCE.

The opening on the right leads to the memorial apse ; the main staircase is opposite on the left.





A DETAIL OF THE FIREPLACE OF THE COMMON ROOM.





THE COMMON ROOM ON THE LOWER GROUND FLOOR.



A MEMORIAL READING ROOM ON THE LOWER GROUND FLOOR.





THE COWDRAY MEMORIAL CHAPEL.

Looking towards the Altar. The Chapel is as yet unfinished.





THE UPPER GROUND FLOOR CORRIDOR.



THE BOARD ROOM.



A MEMORIAL READING ROOM.



# David Roberts, R.A.

## A Famous Painter of Architecture.



AN ARCHITECTURAL COMPOSITION.

FROM his early boyhood David Roberts was a devout lover of architecture, and, although he painted many excellent landscapes, it is as a painter of architecture that he is most esteemed to-day. He was an enthusiast, who never approached his work in a perfunctory spirit, in spite of the tremendous number of drawings and paintings he produced during his lifetime, 1796 to 1864. He had excellent health and great powers of endurance, otherwise he could not have travelled as he did, far and wide, making sketches and studies wherever he went. He was a fine draughtsman, with a great gift for composition and scenic effect.

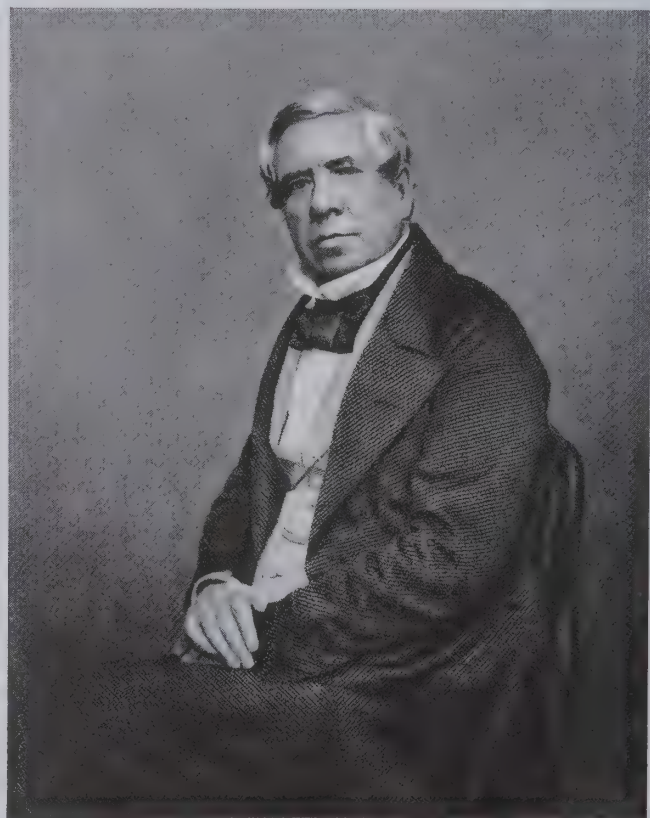
Born in a suburb of Edinburgh, that beautiful city doubtless impressed the boy's mind, and the historical romances of Sir Walter Scott helped to fire his imagination. Later in life, during his periodical visits to Scotland, he painted Dryburgh Abbey and Roslin Castle—seen in boyhood and never forgotten. But Roberts was no dreamer, although, in spite of the hardships and drudgery of his youth, he never ceased to be an idealist. He went straight ahead, first as an apprentice to a stonemason and house painter, in Edinburgh, and then, as a scene-painter in Scotland and afterwards at Covent Garden and Drury Lane. He did not give up scene-painting until he had had much success as an artist, and helped to found the Society of British Artists.

All this drudgery of his youth, however, prepared him for his work as a painter of architecture. The path was long, but, in the case of a man who had received no education but

that which came from reading any books he could get hold of, and mixing with other men while scene-painting for travelling companies, his experiences helped to fit him for his life's work. It was York Minster which, according to his Journal, taught him to appreciate Gothic architecture.

"Here, I may say I first became a painter. . . . I have sat for hours in the *snow*, sketching York Minster. . . . Here, and here alone, was my spelling-book of Gothic architecture. Day after day I made the most careful drawings of every buttress, canopy, bar and crocket, with all a lover's first love and devotion. Is there a part of that old minster I do not know? How often have I studied that Screen? Have I not perched myself on the top of a monument, standing for an hour together on one leg, to draw the florid tracery of Bishop Greenwood's tomb? Even now I have drawings of Michelgate Bar, etc., with the Old Castle and Roman Keep. I recollect Old Ouse Bridge before it was removed to make way for the modern one. Is there an old abbey or village church, within a dozen miles that I have not visited? And all the time I was—for twenty-five shillings a week—painting scenes in the hay-loft of 'The White Swan in The Pavement.' Sometimes I enacted in the evening the part of a robber in the pantomime of Silver Mask, or of the Blood-Red Knight, but this, I must admit, was more for my own amusement than by the manager's wish, for, in playing the bandit one night, I was so far in earnest (as Scotsmen generally are), I fired the pistol in his face, to the great terror of the actor himself. Fortunately it was not loaded."

Roberts' first travels abroad consisted of a short sketching tour in Normandy, when he visited Havre, and Rouen, and was especially delighted with the latter town. His first



DAVID ROBERTS.





THEBES.

picture in the R.A. was a "View of Rouen Cathedral." To exhibit at the Academy he had, later on, to give up his connection with the Society of British Artists, which he had helped to establish and served faithfully for years. In writing of the struggles and misfortunes experienced by this Society, Roberts describes in his private journal a heavy lawsuit with the builder, Nash, "who had so constructed the roofs of the Gallery in Suffolk Street, that, if they had not been propped up by placing pillars in the Great Room, they would have thrown down the walls, to the destruction of the houses on the east of Sussex Street."

In 1832 Roberts went off on the first of his visits to Spain, and for a year worked at Madrid, Seville, Burgos, Granada, and other places, the drawings which he made at this time being of his very best, as witness those in the British Museum, Victoria and Albert Museum, and other public and private collections.

Then followed his tours in the East, which made him famous. Many of the drawings he brought from the Holy Land and Egypt were lithographed by Louis Haghe—and so widely circulated that no further mention of them is necessary. Travel in the East at that time involved much hardship, but the artist enjoyed it all, delighted with the wonderful buildings in which he was allowed to work, under all sorts of restrictions, he being one of the first artists to paint inside a mosque. No hog-hair bristles were to be used; Roberts had to put on Arab dress: to shave his side-whiskers, and wear a moustache.

However, when he first went to Italy, in 1853, the restrictions made by the clerics of St. Peter's, Rome, were almost as irksome as those he had met with in the East. Every possible difficulty was offered to prevent him from painting inside St. Peter's, in the hope of wearing out the patience of the persevering Scot, who no doubt showed his disapproval of forms and ceremonies alien to his ideas. He recalls all this in his private journal:

"I had waited too long to be baulked, and commenced on a large canvas, the interior facing towards the High Altars. I made two pretty large studies in oil and also many drawings.

I was not permitted to set my palette, except in a dark closet, under the stairs leading to the roof. On festival days, generally three out of the seven, I was not permitted to place my easel, nor, indeed, to do anything."

The social conditions of life in Italy were a constant trial to Roberts; the dirt, misery and priest-ridden condition of the people revolting to one from a typical Scottish home with thrifty, religious, and industrious parents; self-respecting people who never expected help from outsiders.

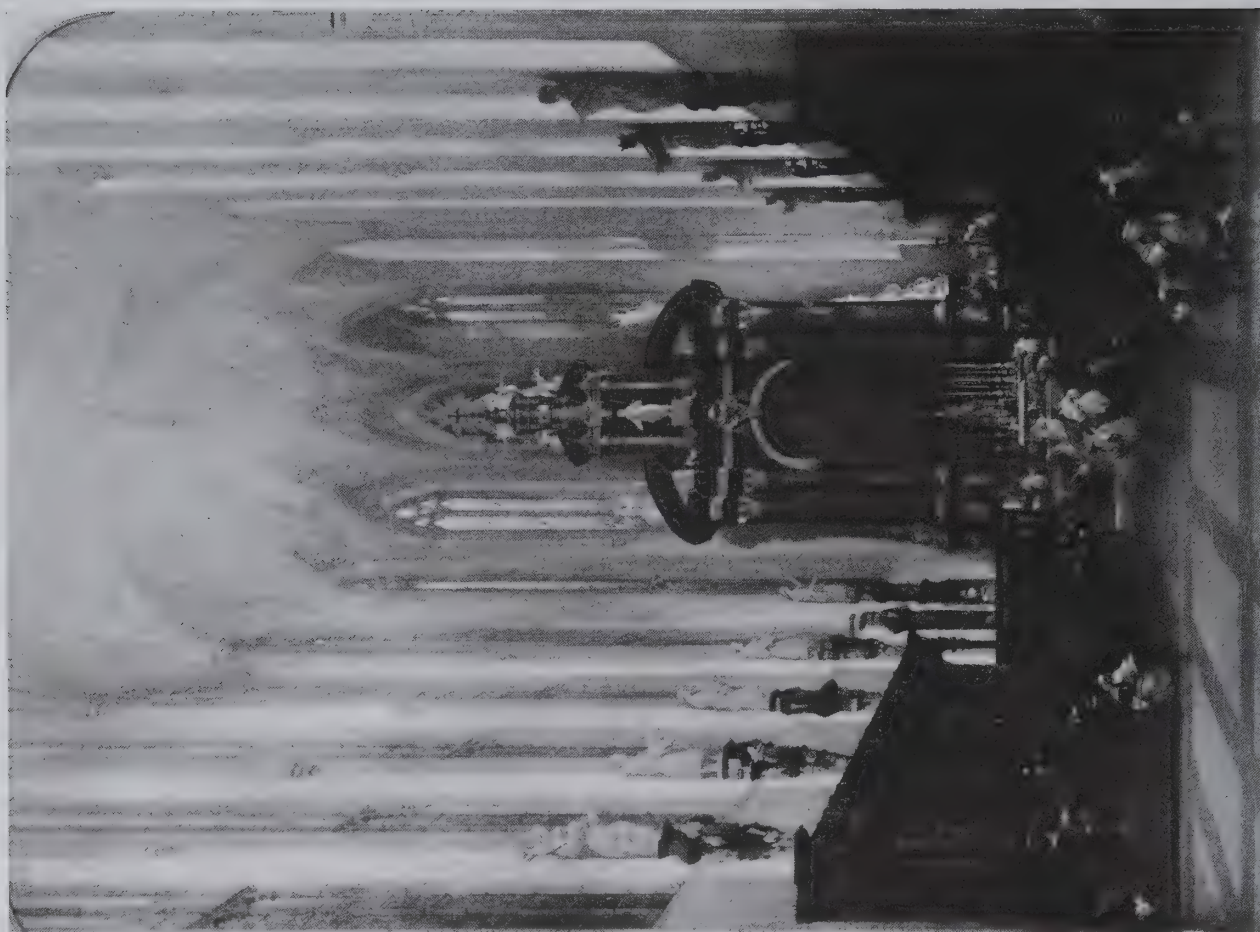
Roberts seldom wrote of any place at the length of which, later on in life, he wrote his memories of Genoa: "I can only remember one long line of streets, lined with palaces. The entrance to those steps leading up to the most magnificent hall and corridors, intersected by marble columns, through which the sun played, producing the most extraordinary combinations of light and shade, through which were seen flights of steps leading to terraces, overhung with vines, amidst which gushed a fountain. Nothing I remember, even in Rome, surpassed or even came up to this scene in architectural beauty and design, in a great measure because seen from beneath, as a statue placed upon a pedestal is always seen to more advantage than when placed level with the eye. I only remember one scene in Rome to equal this, the Palace of the Borghese, as seen by the morning sun. At Genoa, the great buildings overhanging the harbour, and many other scenes are wonderfully picturesque, but too vast as a whole to make a picture."

At Pisa, too, he was so much interested in the Baptistery as to write down his thoughts about certain features of the architecture, interwoven with his obvious prejudice to religious forms and ceremonies. "The Baptistery would be of much interest to the Anabaptists, as here, in the centre, is a font for immersion. The forum, like the sprinkling, is borrowed from Paganism. It is evident that, although the simplicity and regularity of the architectural design and proportions were lost on the decline of the better taste of Rome—the Christian religion superseding that of Paganism—that not only the cunning handicraft of the workman, but the mechanical knowledge of construction long survived the decay of the forum. The enormous columns of granite and porphyry which support the edifice strike one with awe. On the left side of the river stands the shell, if one may so term



KARNAC.





THE CHANCEL OF THE COLLEGIATE CHAPEL, ST. PAUL AT ANTWERP.

From a painting by David Roberts. By permission of the Tate Gallery.



ST. JACQUES, DIEPPE.

From a painting by David Roberts. By permission of the Victoria and Albert Museum.





A VIEW OF ROME. SUNSET ACROSS THE CAMPAGNA.

it, of a small chapel in the purest Byzantine style. In this shrine was placed the Crown of Thorns, the finest in the world." When Roberts finally left Italy he was over sixty, and anxious to be near the few relatives left to him. He was glad to leave behind the misery, dirt, and beggary, which depressed him, and thankful that his own lot had been cast in "dear, glorious old England," which he decided never again to leave.

His last work was a series of pictures of London: the buildings on the banks of the Thames. As a great friend and fellow-Academician of Sir Charles Barry, Roberts had followed with the closest interest the building of the Houses of Parliament. It was Barry's wish that he should do a painting of Westminster from the river, but Roberts, with the glories of Eastern and Southern architecture in mind, was too fully occupied with them to work much in England. Strange to say these two men first became acquainted in connection with Barry's drawings made in Egypt and Syria, which Roberts rendered for him into a form suitable for engraving.

In 1860 Barry died, and an entry in the private journal of David Roberts, May 18, makes lamentation over his loss: "What can I say when I record the death of one whom I esteemed not more as my friend than for his rank and standing, as the first architect of our time. The Travellers' Club and the Reform Club, particularly the latter, by its altitude and great projecting cornices, were the forerunners of the street architecture now so much in vogue. True, it is a repetition of the Farnese Palace of Michelangelo, but its adaptation in this country to the use of a club puts an end to the bald, meaningless edifices of Smirke. The great Houses of Parliament, so vast, and with the most elaborate details, afforded the opportunity in this country of creating a whole school of artisans in carving in stone, wood and metals. In 1834 I received through Barry an invitation to dine with him at Holland House. We went there together and came back in Lord Lansdowne's carriage.

"From that time to the present we have been close and intimate friends. How fond he was of pointing out that one of the buttresses of the Victoria Tower occupied the site of my old house in Abingdon Street.

"Pugin had a comprehensive knowledge of Gothic detail, even to church ornaments and church draperies. Gilbert Scott has it to nearly the same extent, and architecturally, no man so qualified to restore a cathedral, whether it be Ely or Newark, but the utter want of a painter's eye mars all his knowledge of detail; witness his designs for government offices, or the offices adjoining the west entrance to Westminster Abbey. Barry had all the necessary qualities, but in the Houses of Parliament he yielded the decorative parts to Pugin who, perhaps, rather over-did it. Still, if one looks at the Victoria Tower, with all its elaborate detail, the outline of the buttresses, his adaptation of the south front of Westminster Hall, to chime in with the rest of the edifice; whether externally or internally, it is the most masterly thing of the kind ever done.

"The new bridge he just lived to see opened, which, after the completion of the Houses of Parliament, was the great object of his heart, and which he planned to come close under the clock tower. This was a favourite idea with him, and had he not been a painter as well as an architect, he would never have thought of it. Barry was an architect, and a great one, although he often used to say how much he wished he had been a painter. The very qualities that go to make a painter may equally apply to the architect—composition of masses in an agreeable form, with a knowledge of breadth, so as to produce light and shade."

Four years later, David Roberts, then painting a series of pictures of London from the river, died, very suddenly. He was engaged on a picture of St. Paul's the day of his death. Walking in Berners Street, he had an apopleptic seizure, and died that evening.

JANE QUIGLEY.



# Garden Design :

## VIII.—Water Gardens



THE WATER GARDEN OF A HOUSE IN BERKSHIRE.  
Designed by Stanley Hamp.

**J**C. LOUDON, landscape gardener, in his "Encyclopædia of Gardening" (of which the first edition was published in 1822) remarks that : "Water is a material of so captivating and interesting a description in the different characters in which it occurs in Nature, that no view can be reckoned complete in which it does not compose a feature. It forms part of every garden in the ancient styles, in the various artificial characters which it there assumes of oblong canals, ponds, basins, cascades, and *jeaux-d'eau* ; and in modern improvement, such is the value attached to its effect, that no place is considered perfect without a river or lake ; and such the indiscriminate desire of obtaining them, that Nature has been too frequently disregarded in their form and situation."

The claims made by Loudon for the varied effects to be obtained by using water as a decorative feature in a garden could hardly be overstated.

Of ancient gardens we have few authentic examples. Pompeii has yielded to the excavator a great part of our knowledge of the outlines and the sculpture and architectural details of Roman gardens, showing that the fountain and formal pond or tank were common features in Roman gardening on a small scale, and if the great Renaissance gardens in Italy were founded on classic examples—as no doubt they were—water must have formed one of the principal sources for obtaining effects on the grandest of scales in the gardens of ancient Rome. Many of the Italian gardens have suffered from neglect, and the formally-clipped bosquets have been allowed to grow wild, but this only seems to have enhanced the beauty of the picture where the old cascades, spouting fountains, and balustraded pools formed part of the original work. The Villa D'Este is probably more picturesque in its semi-neglected and overgrown condition than when the cypresses were kept within bounds and the gardens were as severely formal in growth as in lay-out. Such a garden could not have been formed without a plentiful supply of running water, but even where only a small spring was available it was made to serve a whole series of fountains.

The fashion spread to France, and reached its climax in

the gardens laid out by Le Nôtre at Versailles, situated in a waterless plain near Paris. One may wander a whole day through these gardens without seeing all the fountains they contain. These fountains are a memorial of the extravagance of the French Court in the seventeenth and eighteenth centuries—thousands of men being then constantly employed in pumping up the water from the Seine—but the effect produced when all the fountains were playing must have been magnificent, and even now, on national fête days, crowds of people visit the gardens, fascinated by the wonderful effects produced.

Le Nôtre set a fashion in gardening which spread all over France, and those countries which took their fashions from the French ; no garden was considered complete without its water *parterre*, with its centre fountain surrounded by a great stone-rimmed pool punctuated by sculptured groups—river gods and nymphs blowing water out of conchs, or pouring libations to the presiding deity, while lesser deities held sway over echoes of the centre fountain and pond, these being arranged on a long cross axis or forming corners to the rectangle enclosed within the balustraded walls or clipped hedges which framed the completed picture.

Where the ground fell away from the house a whole series of ponds with cascades were arranged below the water *parterre*, terminating in a long canal flanked by broad walks and avenues of trees, with a fine cluster of water-jets in the centre, the scale often being so large as to give the impression that the whole countryside within view of the house had been converted into a garden.

King Charles II was a great patron of the arts, and—as was so often the case in English history—sent to France for the latest ideas both in architecture and gardening. To him we owe the main lines of that great garden, which forms so magnificent a setting for the additions planned for him at Hampton Court. Here, the long water—with its fine avenues and vista—was carried out in accordance with Le Nôtre's ideas of garden planning, but the semi-circular canal, with its branching arms—laid out parallel to the main garden front of the palace—appears to be an English tradition dating from the early Tudor period. The more



A WATER GARDEN AT SUTTON PLACE.





THE SUNK GARDEN, APETHORPE.  
Designed by Sir Reginald Blomfield, R.A.

settled times which succeeded the Wars of the Roses resulted in the erection of houses to replace the fortified dwellings of pre-Tudor days, but the owners built with an eye to defence, in case of emergency; the walls were, therefore, built thick and battlemented, the windows—although large—were mullioned, the narrow divisions being strengthened by stanchion and saddle bars, the doors were of stout oak, and—as a pleasure garden had become a newly-discovered joy in life—this garden was often surrounded by a moat, which formed a defence to the rear of the house, and at the same time avoided the necessity of placing the garden within high walls. It was only a short step to the architectural treatment of these moats, and to their embellishment by sculpture, but even when, in course of time, their original purpose had been forgotten, they exercised a considerable influence on the lay-out of the later gardens—an influence which persisted until the Romantic movement swept all formality in gardens away.

Another necessity of the early-fortified dwelling—the well or spring—was also developed as an ornamental feature in the gardens of the Middle Ages. No place of defence was possible without a water supply, and the position of many an early castle or fort would be inexplicable if this necessity is forgotten. There are many fine wells and fountains scattered about the towns and villages throughout Europe. The old examples nearly always please the eye with some delightful bits of decorative detail, making the tourist overlook their purely utilitarian origin. The existence of a good spring often determined the site of a town or city, and its distribution to points where the inhabitants could easily

fetch water for domestic use was—after defence—the chief care of the city fathers. These public fountains were the forerunners of the purely decorative garden fountain, while the old well-heads have become so prized an ornament in the garden that antique Italian well-heads fetch enormous prices, and there is a regular trade in Venice for the production of imitations.

All these features of ordinary everyday life in the Middle Ages—the moat, the fountain, and the well—were used as sources of inspiration by the garden designers of the seventeenth and early-eighteenth centuries.

All sorts of pranks were played with water in the sixteenth century, secret jets placed in the water garden being used to give the unwary visitor a drenching. No doubt many a score was paid by this means, for the feelings of the guest upon whom the practical joke was played seem not to have been considered, and the fashion seems to have died out when Le Nôtre started garden planning on the grand scale.

The Dutch influence, with its excessive formalism, which came over to England with that William who was I of Ireland, II of Scotland, III of England, IV of Holland, and X of Orange, resulted in such an orgy of formality and primness in gardening that it was no wonder Capability Brown was given a free hand to sweep away many of the greatest formal gardens in England.

With the formal lay-out disappeared the fountain, basin, and canal, and we find Loudon writing in 1822 that "To imitate lakes, rivers or rills and their accompaniments is the object of landscape gardening; and of each of these natural characters we shall remark the leading circumstances



in the originals and the imitations. All water is either running or stagnant. Lakes, ponds, and pools are of the latter class; rivers, rivulets, and rills of the former description. In certain situations lakes may be created where the supply is moderate; rivers and rills only when it is abundant. Both characters, where they exist in Nature, may be improved by studying the natural characteristics of each species."

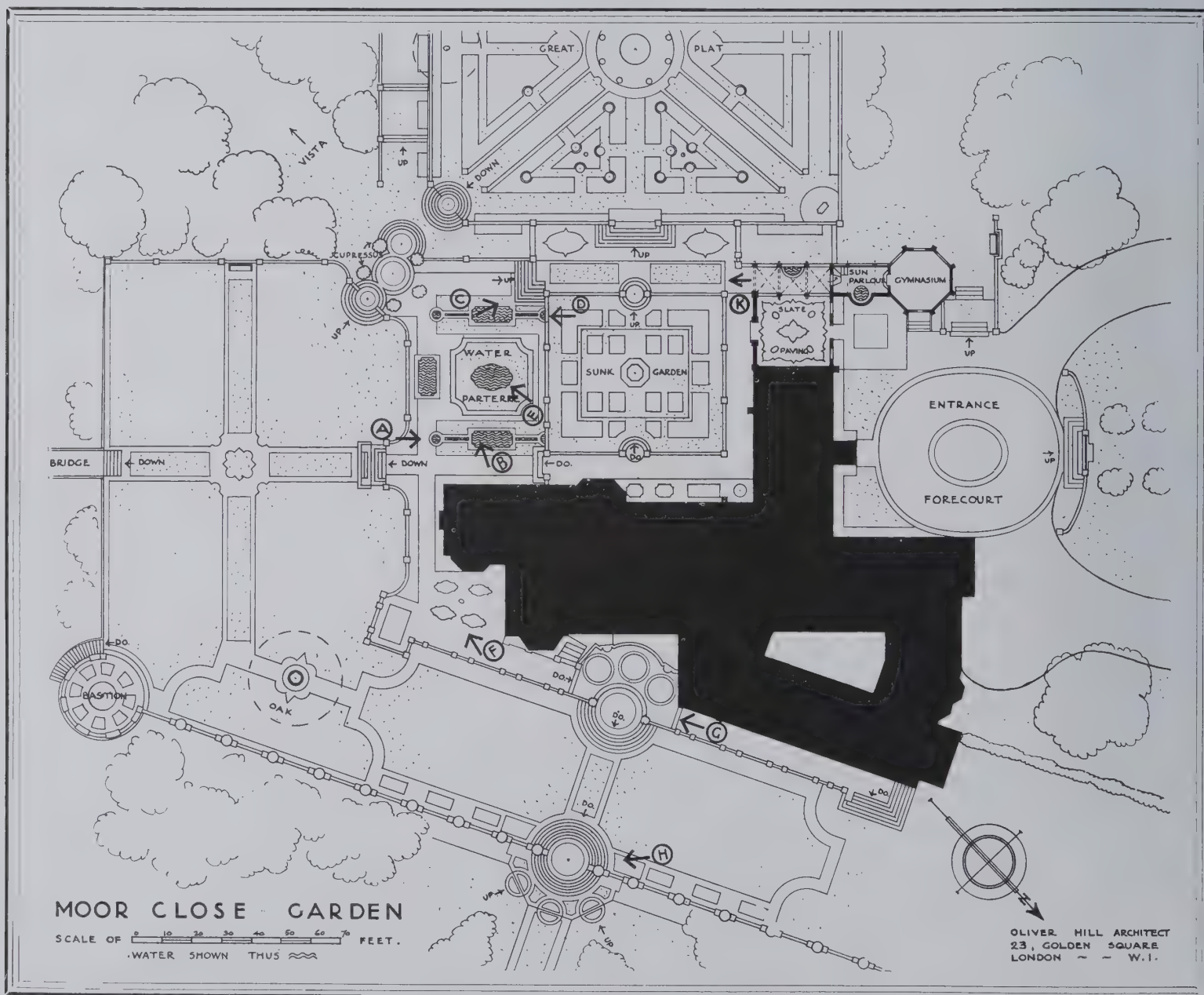
The passion for attempting to improve Nature held sway for over a century, and its best results may be seen by viewing the lakes in St. James's Park, Virginia Water, and Blenheim, Prior Park, Buckland, and many another large country seat where the formal gardens were replaced by landscape gardening. In these the garden has disappeared, its place being taken by picturesque imitations of Nature. Embankments, with imitation waterfalls, are substituted for terraces and fountains. On the grand scale some fine effects were occasionally produced, but when attempts were made to obtain similar effects in a garden of an acre or two, the underlying artificiality of the new style became so apparent as to be ridiculous, while the mock ruins, rustic arbours, bridges, and seats, dotted promiscuously round "lakes," ten or fifteen yards in length, terminated by a

leg-of-mutton-shaped "island"—the size of a table—made the "design" laughable.

Another difficulty was the keeping of the shrubs within bounds; the laurels, privets, and hollies, planted in "natural" kidney-shaped beds, were pruned every year to prevent them crowding each other, with the result that the shrubberies became a series of bulbous, globular, or conical shapes, which had none of the beauties of wild Nature, while their lack of formality or of any relation in position or size to one another irritated the spectator. (This silly treatment of shrubberies has resulted in spoiling most of the modern public parks and pleasure grounds in England.)

It was left to the architect of the end of the nineteenth century to fight the landscape gardener and to recover the lost art of gardening; its return marked the revival of the architectural treatment of pond and stream, with many new variations of the old themes.

A compromise was effected between the two schools; while the gardens around the house—and any water these gardens contained—were treated formally, the formalism was often tempered by free-growing planting, while—farther afield—pond gardens, bog gardens, and wild gardens were laid out.



A PLAN OF MOOR CLOSE GARDEN.



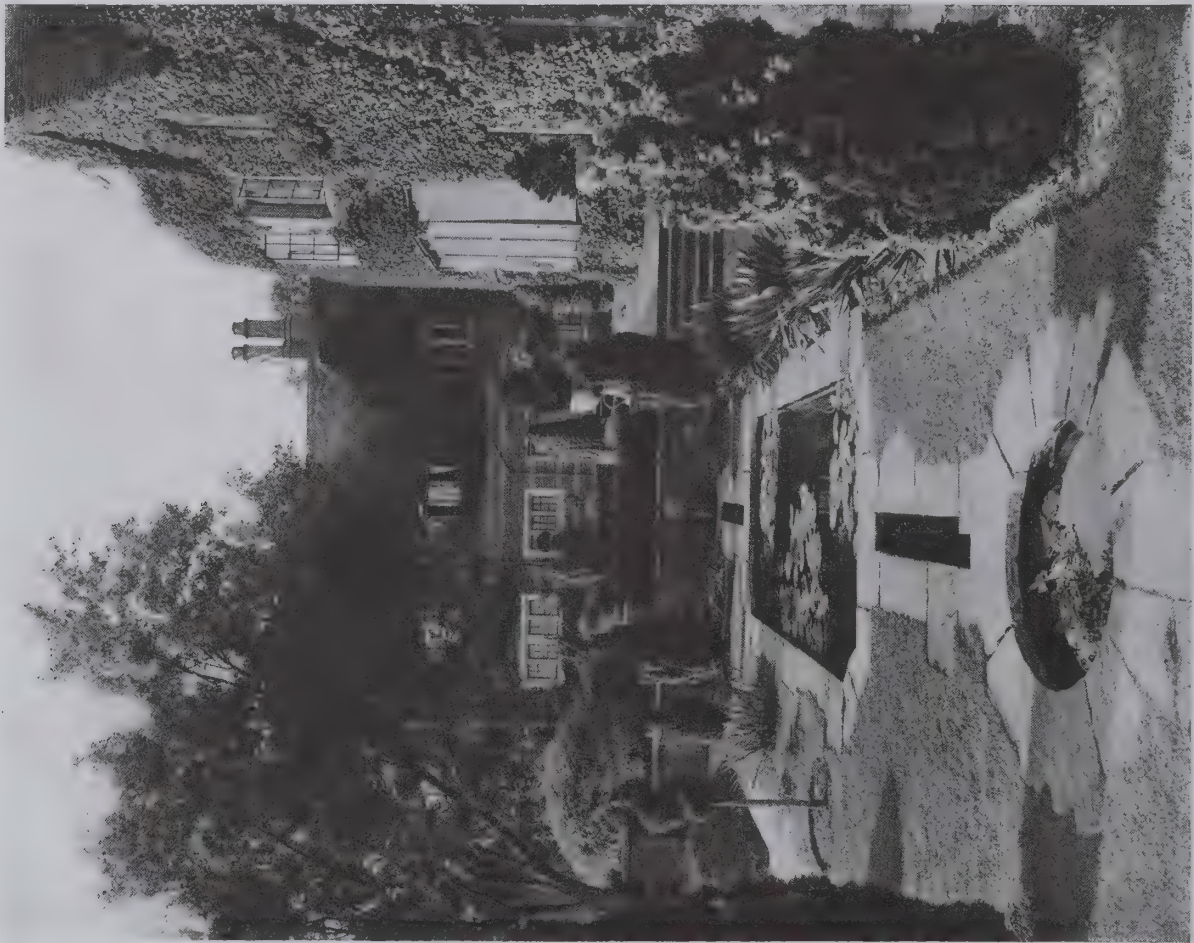


A FOUNTAIN IN THE FORMAL GARDEN AT LUTON HOO.  
Designed by Romaine-Walker and Jenkins.



THE LONG POOL, MOOR CLOSE.  
Designed by Oliver Hill.





THE WATER PARTERRE, MOOR CLOSE.

A view from "A" on the plan on p. 22.



THE WATER PARTERRE, MOOR CLOSE.

A view from the South-West.





THE WATER PARTERRE, MOOR CLOSE.

A view from "J" on the plan on p. 22. This garden was designed by Oliver Hill.





A GARDEN AT EYNHAM, OXON.

Designed by Clough Williams-Ellis.





THE WATER GARDEN, MOYNES PARK, ESSEX.

Designed by Clough Williams-Ellis.

The revival of interest in the fine old domestic buildings of all periods, which took place at the same time, resulted in many old houses and gardens being restored on their original lines, while the illustrations—in books and periodicals—of these houses and gardens stimulated the interest of the general public and established an unprecedented reputation for English domestic architecture and gardening on the Continent and in America. The result was that for the second time in the history of gardening, England set the fashion, and it is to be hoped that much of the damage caused by the “English garden,” as the landscape style was termed abroad, will be retrieved by this recent movement, although it is to be feared that the Great War has stopped the stream of English influence in domestic architecture and gardening just as it was setting its mark on the domestic work of the Continent. In America, however, the influence seems to continue, and the garden designer there is following in the footsteps of his English confrère.

The actual construction of a fountain, basin, pond or canal should be more carefully done than many gardeners consider necessary. It is well known that suitable clay, properly puddled and well rammed, will form a pond which is reasonably watertight, but this type of pond is most difficult to keep clean. For this reason it is better to line it with a 6 in. layer of concrete, finished to a smooth face. A depth of 2 ft. 6 in. will be sufficient to give a good effect, and avoid the necessity of paving it. Some such depth is required for growing water lilies, and where it is made much deeper piers must be built to take the osier baskets in which they are

usually grown. The sides are best kept upright, and where there is a stone margin or rim, slabs 2 in. thick extending into the water 9 in. or 1 ft. can be set in the concrete as a facing, though the latter soon goes green and then loses its ugly appearance. A small recess should be formed at the most convenient and inconspicuous place for the overflow. The bottom of the pond should be laid to fall towards this, and a straining grid fixed the whole depth of the water, or a grating about a foot square inserted at the bottom with a weir wall over it. The bottom of the recess should be dished, discharging into the mouth of the overflow pipe, which thus serves to empty the pond for periodical cleaning. This outlet should be carefully set level, and the mouth slightly tapered and made of gunmetal. The standing waste, a vertical pipe of the same material, should have its foot correspondingly tapered, the top being fitted with a handle, and finished at the required water level. The stone of the rim covers the whole recess, and is jointed in very weak mortar, allowing for its easy removal. This is a much better arrangement than having the overflow in the centre of the pond, with the fountain jet brought up through it, as it is easily accessible.

Where there is a large supply of water the pipe must be increased in size, and if there is a running stream as a supply special care must be taken to provide a longer weir, with a storm overflow of sufficient diameter to take the worst flood which may come down.

The naturalistic treatment of a running stream will be discussed in an article on wild and wood gardening.

GILBERT H. JENKINS.



# The Classical and Romantic Compositions of Robert Adam, 1782.

✓  
Plates

**F**EW dominant reputations can have suffered a greater eclipse than that of Robert Adam during the two generations immediately following his own.

A variety of reasons might be given for this, but the most convincing is that of the double series of wars, that first interrupted, and then obscured his life-work. The war with the revolting colonists, so lightly engaged in, became serious at the mid point of Adam's career, 1775, and by 1782, the date of these compositions, the situation architecturally must have been proportionately similar to what we have all experienced, as the sequel of a great war. Robert Adam dying in March, 1792, at the same time as Sir Joshua Reynolds, did not personally experience the waste of wars from 1793 to 1815, but the effect upon his reputation was one of practical obliteration, during nearly three-quarters of the nineteenth century. It was a fortunate circumstance that Sir John Soane came to London, at the age of fifteen, in 1768, the year of the start of the *Adelphi*, so that all his early impressions were those of the great and magnificent period, now associated with Adam's name and work.

Although Cave, of "The Gentleman's Magazine," had, as a friend of Robert Adam, been in a position to give an adequate biographical notice in 1792, wherein he had definitely pointed out that "His talents extended beyond the line of his profession: he displayed in his numerous drawings in landscape a luxuriance of composition, and an effect of light and shade, which have scarcely ever been equalled," nevertheless an idea grew up that Adam had been a mere favourite of passing fashion, incapable, and dependent on obscure Italians, as designers and executants. When, therefore, in 1818, and again in 1821, William, the last of the Adams, was obliged, by increasing poverty and old age, to arrange for the sale of the Adam Drawings and Collections, Soane was one of the few who retained any real knowledge and appreciation. He bought a set of forty of these compositions of 1782, which have since remained almost unknown.

In 1893 Wyatt Papworth, the fourth curator, framed six of the drawings, and they have since that time been on view in the drawing-room, now the architectural library of the Soane. Four are given, in necessarily small blocks, in the "Architecture of Robert and James Adam" (1922), but otherwise the writer believes these compositions are unpublished. It is intended now to give a selection of sixteen, or eighteen, representative of the two groups into which they can be divided.

One series deals with "Antiquity," in the form of compositions reminiscent of the appearance of the ruins of Rome, as they were when Robert Adam studied them on the spot. The other group, sometimes called "Picturesque Scenery," traces back to memories of his early days in the Highlands of Scotland. It will be remembered that his father was concerned with the roads and forts, built after

the rising of 1745. The two Sandbys were engaged in making views, and it is always supposed that Robert Adam must have been known to them at this time. William Adam gave Robert a ruined castle as a personal property, and as a boy of fourteen he had loved to make sketches of a romantic character, a few of which have survived.

Both groups of compositions have this in common that they are essentially designs, an outlet for the overflowing power of recombination and invention, which Robert Adam possessed. None of these drawings can be taken as anything that ever existed, outside the realm of his own mind. They not only illustrate the source from which alone such a *tour de force* as the Fête Pavilion of 1774 could have sprung, but also show what was in his mind when building Culzean Castle on the rocky coast of Ayrshire.

The passage down the Rhine, on the return from Italy in 1758, had drawn him to sketch designs of a romantic character, and this persistent element in his nature cannot be overlooked in any real estimate of his life-work. Besides, however, affording an outlet for his invention in the slack after war period of 1782, these drawings may also have been thought of by him as useful for the decorative panels frequent in his interiors. There is every reason to believe that Robert Adam often, if not always, gave the idea for the decorative compositions by Zucchi and others, to be seen framed in the compartments of the walls and ceilings of Adam houses. One of these compositions was, therefore, taken by Mr. Conrade for the panel over the Adam mantelpiece in the restored library of the Royal Society of Arts. It is there enlarged four times the size of the original drawing, and modified chiefly by the use of just sufficient colour in low tones to agree with a Nasmyth landscape opposite. Nearly all these Adam compositions, from which a selection is being given, are in black and white, either bistre, Indian ink, or possibly soot water being used, but there are one or two in low tones of colour of a tapestry effect. It is fairly certain that all were very rapidly executed; there is no idea of academic finish. The idea was present in Robert Adam's mind, and it was embodied as rapidly as his great skill would allow. In his earliest days of starting practice Robert used to water-colour on the spot some proposed design, and his feats in this respect appear to have been notorious at the time. The composition of a "ruin" at the end of the Kedleston bridge is, I think, a case in point. This drawing was given to Richardson, and so hangs in the Victoria and Albert, but the drawing of the bridge itself is in the Soane.

If Sir John Soane had done nothing else than buy for £250 the volumes of the Adam drawings, put together by William Adam, when they were on the point of being broken up and dispersed in 1822, he would by that alone have achieved immortality.

ARTHUR T. BOLTON.



# The Æsthetics of Architecture

*The following article is based upon certain chapters on Architecture appearing in Mr. Vernon Blake's book "RELATION IN ART," which is shortly to be published by the Oxford University Press*

ALL who speak of character, of personality in plastic art, tacitly postulate the possibility of bodying forth, in some mysterious way, and by means of plastic elements, the thought, the personality of the artist. Not only do they do that, but they make the further assumption that this plastic method of expression, this other language, is legible, is understandable by the spectator. Of this language no dictionary, no syntax, no comparative grammar exists. Is the study of the conformation of such a language a superfluous piece of work? Possibly. It may be none other than the best indication of decadence, of powerless sterility in how sharp a contrast with clear mornings of artistic things when art was an exuberant blossoming instinct with careless joy. Though such grammarian's classifying may be impotent to create, it may aid in fuller appreciation of bygone things; and again, though powerless to produce in a direct manner, it may, by means of helping towards a clearer understanding of the past, have some slight influence on future work. These, then, are my excuses for setting forward a few of the results of many years of study and comparative reflection.

By one of those paradoxes so usual in art, architecture is at once the most abstract and the most concrete and practical branch of the subject. In antiquity the beginnings of architecture must coincide with the earliest rough fashionings of flint implements; if indeed the erection of some kind of screen or shelter did not precede them. From the prehistoric additions to a rock shelter to the detailed organization of a modern palace, there is an unbroken range of historic and geographically distributed intermediaries. Their exposal would constitute a history of applied architecture, a subject quite foreign to the matter we have now in hand. Side by side with this practical study, sometimes one with it, sometimes almost reduced to nothing, sometimes disdaining admixture of the engineering element, runs that other pure and abstract quality of architecture that is artistically eloquent; it is, of course, of this latter only that I would speak when I make use of the word.

To separate the two parts of the subject with precision is impossible; almost the rudest efforts at savage house building are artistically expressive of the mentality of the people to whom they are due; and the most strictly utilitarian buildings, or those prompted by evident bad taste, at least are eloquent of the absence of sense of beauty or disregard for artistic exigencies on the part of their constructors.

Before entering further into the examination of our subject, I must briefly sketch in at least a small portion of the æsthetic and philosophical position that a long analytical study of art has led me to take up. Of course I cannot discuss in detail the steps by which I arrived at my conclusions. I cannot even give an approximately complete summary of them. I can only hope that what immediately follows will be enough to make the remainder sufficiently clear. I have, then, been led to attach the greatest importance to the relation between things, even to the point of losing sight of the absolute existence of the things themselves, to the point of retaining the sole relation as the

ultimate transcendental truth. Hence, even though I do not here develop a metaphysic with its allied psychology, my reason for reducing all works of art to terms of relations between their different component parts may be conceived to exist though I cannot expose it now. Perhaps it will be less easy to justify my arbitrary division of works of art into two distinctly divided groups: The subjective or emotional group on the one hand; the objective or rational group on the other. I am conscious of the handle that such a bare statement lends adverse criticism. I can only beg my critics to wait until they have an occasion to become acquainted with a fuller exposal of my ideas.

Though any branch of art may be used to express any form of mentality, some forms of art are better fitted to express one mind type than another. Thus emotion may be better expressed in music than in sculpture. One may say, without erring greatly, that emotional music is a better quality of music than emotional sculpture is of sculpture in general. A more measured and rational mind-state may be better rendered in architecture than even in sculpture. And so on. To the latter class of mind belongs the formal sense. Now in England, the sense of form is strangely lacking. The English emotional outlook may produce the detailed luxuriance of Shakespeare's imagination, the impassioned romance of Byron, the pathos of Dickens, the confused fatalism of Turner, but it cannot be acclaimed as a valid generator of the particular types of relation that are needed in the construction of great sculpture and great architecture. This is why J. R. Lowell was able to write: "he (the Anglo-Saxon) has made the best working institutions and the ugliest monuments among the children of men." Where one feels in touch with the most successful efforts of the English spirit in architecture is, without doubt, in its domestic forms. One cannot picture elsewhere than in England, where they seem naturally at one with their surroundings, the Georgian town dwellings, the bond-timbered cottages (so different from those of Normandy) and their modern picturesque derivatives that stud, in increasing numbers, part of the area of Greater London of to-day. The unassuming requirements in the way of abstract beauty and intention of that primarily practical thing, a dwelling-house, may be compassed by the means at the disposal of an artistic sense that is based on the imprecise, the emotional, and the romantic.

One of the first points to strike us in this style of house is the preponderance of its colour element, its red brick, which produces, with the rich green (or in winter brown and purple) surrounding, a harmony of colour emotional in kind, in spite of a tendency towards complementary shock of tint. This is due to the quality of the tints used to bring about the relation, and is a good example of the impossibility of laying down verbal definitions in matters concerning plastic art. The complementary juxtaposition of colour, which might have been indicative of a sharply-defined and formal mode of thought, is here; but it is the contrast in colour more or less necessary to every colour-scheme; it is the chromatic analogy of an emotional light and shade arrangement. The particular relations established are the result of the emotional point of view; or more correctly, in this case, as the tints are



mainly those of nature, we should say that it is this tendency of the landscape which has played a part in the forming and maintaining of the British sentimental ideal. This ideal finds expression, too, in the unordered clustering of the Elizabethan chimney-stacks; in the almost haphazard and picturesque arrangement and variety of the windows.

But in all examples of British domestic architecture, save, perhaps, the Queen Anne and Georgian town façades, the deliberate use of that fundamental quality of great building: proportion, controlled and intentional, is absent. For this reason English architecture is never majestic. In spite of the porticoed terraces of 1850, and intentional attempts at such integral unities as the Regent Street of Nash, now fast disappearing, the result obtained is ineloquent uniformity, instead of integral expression; for the relations established by justly and finely-organized proportions are not to be found. The proportions are correct in a certain way; that is, they do not deliberately shock us, but they are meaningless; they do not matter. However, the relative placing of the high windows and doorways of some Queen Anne houses remains in my memory as a distinctly valid plastic thought. Why this success should have occurred at that moment I am at a loss to say; perhaps a close study of contemporary literature and painting would reveal some enlightening analogies. I must admit to not having made such a study with that end in view. A few lines above I have spoken of the fast vanishing Regent Street. By what is it being replaced? By higher buildings that propose to be more majestic, but are not. By buildings that have no style; buildings in which fragments of classic design, here a Corinthian column, there an Ionic capital, find themselves upholding, shall we say, a semicircular arch, or, perhaps, a pseudo-Grecian pediment devoid of binding architrave? Instead of homogeneously fashioning anew an architecture apt to meet the needs of modern life, a patchwork jumble of new and old is dished up to write large the sterility of the times. I say "times," for England is far from being the sole inadequate performer.

The architectural successes of England, the Norman and Gothic churches, are all scarcely modified importations; with the exception of the picturesque types just mentioned, England may be declared non-existent in the matter of architecture. This is, after all, a result one would expect from a country capable of producing Shakespeare and Turner. Let me not be understood to say that there are not many beautiful architectural examples to be found in England of types depending rather on their proportions than on their picturesque qualities; but we always find that the inspiration is that of an epoch rather than of the people. England has neither invented a great architecture, like that of the Middle Age in France, nor has she known how to take, as France did, a foreign importation: the building of the Italian Renaissance, and remould it to a thing strictly national, seemingly sprung from the soil despite the indelible memories of its classic origin. The châteaux of the Loire are almost as insistently French, and at one with the landscape, as are the cathedrals of Chartres or of Amiens. An English ogival cathedral, in spite of industrious modifications of arrangement, of composition, remains at variance with the surrounding forms, although it discloses in its design many of the inevitable modifications due to the influence of environment, to that influence which exerts itself even on artists foreign to the country. But one feels the changes to be only modifications; the style has not undergone the

positive and constructive remoulding, which marks so sharp a limit between the French Renaissance and its parent movement in Italy.

Lincoln Cathedral is one of the best in which to study the English modifications of the French ogival ideal, because not only is the modification a typical one, if not in manner of execution, at least in sentiment, but also we have in the same building a purely French fragment—the apse. The western façade is intensely English in accent; its proportions seem to belong to an ingeniously contrived architectural design destined to an academic competition. The thing is very correct, very dead, and plastically silent. It is obviously more akin to the town halls of Ypres, Louvain, or Bruges in its horizontal massive extent than it is to the elegance of France. It is developed horizontally and vertically at the same time; hence there is at once doubt as to the artist's intention. It is covered with vertical and unnecessary decoration, repeated with a veritable lack of invention, with an irritating repetition. One feels oneself in the presence of a rigid inflexible army of perpendicular straight lines set out in battle array and left there, meaningless. With the choir and apse the case is all otherwise; unmeaning repetition has disappeared; every vertical line falls into a definite position in the homologous composition, and subtly leads the eye upwards. Stability has taken the place of rigidity; craftily are the various heights of the vertical elements modified and combined to produce a relation so flexible—may one say?—in kind, that it is difficult to believe it to be the product of the purely straight; for I think we are justified in separating the influence of the ogive curves from the general parabola-like effect of the combined



THE WEST FRONT, LINCOLN CATHEDRAL.





THE CHOIR, LINCOLN CATHEDRAL.

vertical lines. When in a work of art we observe relations different from those we should naturally expect to arise from the bringing together of the composing elements, we are probably in presence of a genuine and valid work; the integral relation will probably be a plastically expressive thing, as, indeed, it is here. How different in result is this part of the building when compared with that of the west front, where we see the stilted effect of a national spirit evolving among means of expression ill-adapted to it.

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The expression of logical directness and of measure would seem to be the state to which all the greater occidental manifestations tend, and attain in differing degrees.

Unless we feel the necessity of a sense of reticence and measure, we fail to understand the insuccess of Milan Cathedral. Classic Rome reproduced the translucid art of Greece, but the elegance became massive; the diamond-edged keenness of Greek things was blunted; the relation between the rounded arch and surrounding straight lines was cultivated; impressive grandeur, rather than perfection and directness of intention, was aimed at. Milan is another though this time a quite ineffectual attempt on the part of the inhabitants of the Italian peninsula to utilize an art depending, for at least one half of its validity, on the clear shock of measured forms. The outward semblance of Gothic shapes is at Milan, as it is at Orvieto, or as it is in any other of the Italian Gothic churches; but the intense meaning of the *chef d'œuvres* from about the Seine valley is lacking. Milan Cathedral remains a squat mass over-burdened by an inordinate number of thin vertical lines, which, far from bearing an artistically valid relation to the general form, seem to bear no relation whatever to it. The mixture of Renaissance and pseudo-Gothic shocks fails; not, mark you, because it is a mixture, but because the fundamental sense of eloquent plastic validity is absent, or, at least, is very largely so in this case. The ogival was a natural product of the French sense of form; elsewhere than in France it was not fully successful. At Milan we find it combined with the Italian Renaissance, a product of the more languid, less

valid and eloquent Italian plastic sense; the result is incongruous. The Italian formal sense, being less powerful than the French one, has been unable to Italianize French ogival into a new and original thing; the French sense was able to convert Renaissance architecture to a national manifestation, although its origins were imported ready-made from Italy.

We can see an example of the dominating power of the valid sense of form in the marriage of the flamboyant spire of Chartres to its Early Gothic fellow, and to the rest of the building. In spite of three centuries' interval, the saving restriction of that sense unites the two styles, one its own, the other an adopted offspring; adopted but so modified and

moulded as to become almost indistinguishable from the other members of the family. At Milan, Italian Renaissance and Italianized ogival remain an unintegrated mixture.

The most successful monuments of the Gothic period in Italy are the Florentine palaces; in them the elements usually associated with the ogival style only make the scantiest of appearances. Of all architectural styles—at least, of all European ones—the ogival lends itself most easily to abuse, and to giving the effect of what is called in French, *une pièce montée*; indeed, its rapid decline, in its own land, from pristine purity and beauty is proof enough of this unhappy tendency. It is in vain that we seek, among the unconvincing forms of Gothic Italian ornament, that nervous and eloquent intention which inspires the best French work; in the peninsula the curves seem wanting in swiftness, in decision, in clarity. The palaces of Florence fall back, however, on the imposing grandeur of almost unbroken surface, and on a splendour of large proportion, by which means they bear almost the same relation to the French Gothic buildings as the ponderous magnificence of Rome bore to the delicate glory of Greece. The keen sense of France for form, or the still keener one of Greece, has always been wanting to the inhabitants of Italy. There are perhaps few more striking examples of the failure of even classic Rome to follow the nervous *spirituel* path marked out by the Hellenes than the sudden change that we find from the Roman silver coins of Capua, struck by local Greek artists, and those subsequently struck at Rome itself by Romans. Italy has always held the intermediate place; in that case she tinged and enervated the vision of Greece with vague sentiment, or rendered it heavy with unmeasured pride.

First the Romans drew from this consummate source that was Greece a modified architectural style; then, more than a thousand years later, and sprung immediately from the "romance" of mixed Byzantine and Roman origins, came the almost entirely novel type, the ogival or Gothic, and in it we find one of the most perfect transcriptions of that French spirit so curiously allied in many ways to that of Attica.



The French mentality has been well described in its essentials by Lanson in a passage of his "Histoire de la Littérature Française," as being at the same time incapable of the more advanced and poetic forms of metaphysical abstraction, and capable of following with clear precision, of enodating the most complex and ravelled skeins of reasoning. But a mere description of this spirit is not in itself enough to account for the formation of an architecture especially religious in its origin and applications, for the conversion of the *plein-cintre* of the Roman to the broken ogive; the concomitant system of flying buttresses was largely brought about by the failure of the *plein-cintre* arches to resist the pressure of the weight of more ambitious edifices.

In the Middle Age intellectual effort was more closely united throughout civilized Europe than it is perhaps even to-day, despite the modern facilities of travel. One language, Latin, was common to all educated men; the same centres of learning were frequented by scholars of all nationalities. Letters, as we all know, were the particular appanage of the clerical order; and the centralization of the Catholic religion had more than a little to do with the regular geographical distribution of knowledge. Now mental activity during the Middle Age, when religious belief was a far more real thing than it is to-day, was, above all, directed into two channels, the one religiously mystic, to which we owe the heritage of such works as "The Imitation," the other philosophically speculative, which had given rise, two centuries before, to the famous discussion between the Nominalists and the Realists. Nor must it be supposed that Classic literature waited for its rediscovery the dawn of the Renaissance. Already in the twelfth century, and earlier, Aristotle was read in the schools. Thus we have, from the opening of the Middle Age, Christianity and the offspring of paganism each contributing to the forming of the spirit of the time. It is more correct to divide the history of thought into three stages during the Middle Age: the first that lasted till the end of the twelfth century, when philosophy was completely subordinated to theology; the second more especially embraced by the thirteenth century, when theology and philosophy advance hand in friendly hand; and third (last before the "new learning"), which has its end in 1500, during which philosophy detaches itself more and more from its theological *confrère*. To the second of these three periods belongs the transition from sturdy, massive, Romanesque to the frail-seeming ogival tracing of idea in stone; an enduring victory of thought over material tendency. In the third epoch we see a new proof of that mysterious linking between the plastic arts and the purely consciously intellectual condition of a people: the religious Gothic becomes flamboyant as logic and philosophy pursue their path more and more apart from that of religion; the directness and objective element vanish from architecture, or, rather, become more and more obscured by that subjective and emotional state which rendered possible in and before 1441 the writing of "The Imitation."

It is not, then, surprising to find in the lines of Chartres a subtle and perfect fusion of two ideals; the success is due to the perfection of the fusion; the hesitation that we feel to accord so high a place to the cathedral as to the Parthenon is due to the inherent weakness of the double aim; however perfectly the fusion be accomplished, the obscure presence of basal duality still haunts the perfection. "Dentelle de pierre des cathédrales, roses éclatantes des verrières, fresques vivement coloriées ou se déroulaient mille histoires



CHARTRES CATHEDRAL.

merveilleuses, riches orfrois, brillants émaux des chasses et des reliquaires, ors des croix et des ostensoirs, constellations des cièrges dans l'ombre des arceaux, grondements harmonieux des orgues," writes the lyric pen of Anatole France, but his exquisitely developed sense of artistic value prompts him at once to add "Tout cela sans doute, ce n'était point le Parthenon," while the spirit of his mockery dictates the literary figment of the pagan gods working in unison with man at the construction of Christian temples. The metaphor is not so far from the truth; Aristotle, as well as the gospels, had a hand in the making of the age, a hand in the building of those soaring fanes, at once clear and logical in constructive conception, mystic in depth of luminous shade, insatiable in aspiration towards the distant sky; an aspiration that makes of the long vertical line a dominating note. The straight line still plays a leading part in the symphony, but its entire pre-eminence is undermined; it breaks and passes through a subtly established relation, into the tense curve of the ogive; a curve that seems almost unable to resign itself to being one; a curve more curved than its invisible Greek sisters, yet still curiously wedded to the spirit of the straight; in geometric reality it is more curved than the Karnak column profiles, which, none the less, generate a sense of almost flaccid roundness. We are again in the presence of an artistically valid relation established by a certain neighbouring of straight line and of curve: those two fundamental elements of decorative combination.

A new example of the inadequacy of verbal description in matters of plastic expression here presents itself. What has been already said on the universal presence of the elements of artistic expression must be remembered. Undoubtedly the columns of the Parthenon are round in section,



and their roundness is essential to the whole; but its effect is, so to speak, on the second rank of relations, and not on the first one, as is the curve of an ogive when it is contrasted with the straightness of a column. One can draw a tolerable representation without the use of curves of a Greek temple, but the ogive curve is a primary necessity in the most schematic representation of a Gothic cathedral. The difference between the Greek and the Gothic in this matter is not in the total absence of round forms in the first, but in their lesser importance in the production of the relations.

It would be useless to attempt to dissociate, in so homogeneous a whole as a Gothic building, the expression of the logical and of the religiously mystical sides of the character of the age; both are expressed in the quality of the same line. The unbroken soaring length of the columns of a nave may express just as well the tenuous dreams of mysticism, ever striving upward towards the ineffable, the unthinkable, as it may do the clear measured love of order and formal rigidity, so openly displayed in the fine springing of the subsequent vault. What the established relations really express is neither the mysticism nor the logic, but the view of the curious fusion of the two. Philosophy and theology were

allied during the century which saw the birth and most masterly productions of Gothic art; we find that the mechanical logic of flying-buttress, and the cunning distribution, by means of ribs, of the vaultings' weight render possible an expression of the limitless aspirations of mysticism.

In another way the world's thought has changed since the less doubting days of Greece, the love of beauty, even though measured, has been condemned; suffering and asceticism have been extolled in her place. But the desire for loveliness is too deeply rooted in humanity to be extirpated by religious doctrine. This last has been strong enough, however, so to modify the mind of man as to change, if not wholly the direction of his desire, at least his power to bring forth the more exquisite forms of beauty. The differences between the Classic ideal of plastic beauty and the ideals of the Middle Age and of the Renaissance may be better treated in those manifestations of them which result from the rendering of the human form; for there they are more tangible and obvious. Here I will only call attention, in a summary way, to the principal difference in the use of added ornament in architecture. In Greek building, sculptured ornament is strictly an added thing; unless we take into account one or two rare and not wholly satisfactory exceptions, such as the Caryatides of the Acropolis. The Doric column is quite devoid of unnecessary complication, the Ionic nearly so, and it is only in the comparatively rare Corinthian capital that licence to break into varied complex tracery of foliage is given to important lines of the building. Metopes and friezes in relief occupy definitely marked-off spaces; they may almost be said to be framed. Statues in full relief are placed, completely detached, in suitable positions reserved for them in the architectural whole; when sculpture in relief is allowed, it is generally kept as flat as possible, in order not to destroy the main idea of the surface, and in order to maintain the feeling of an added decorative motive running lightly over the principal mass of which it does not form an essential part. Even in the earliest and purest Gothic buildings this pre-occupation of the integrity of main factors no longer exists. The figures of the chief entrance of Chartres are indispensable; the naturalness of drapery folds, or of pose, or of proportions has been modified in a consummate way to meet the architectural requirements, for the figures are one with the porch. Unlike the figures of the Parthenon, Gothic sculpture can rarely be separated with success from the buildings of which it has been modified into an integral part, and the straightness of the column, before it passes into the curve of the groined roof, hesitates a moment among the almost disordered foliage of a capital, besides whose flexible forms the Corinthian is Doric severity itself. It is needless to add that this confusion of decorative with primal form rapidly increased as the style developed towards the flamboyant. The relations are no longer clearly and simply established, and of far-reaching universal import, objective in kind; a doorway is now opened to the subjective and emotional, to the romantic; the naturalness of Gothic sculptured leaf-form can incite the praise of a subjective Ruskin; the forms that interrupt the main development of line have not been tempered in the pure objective fire of earlier Greek thought; indefinite extent is already subjectively perceived; the errors in scientific reasoning that the Greek mind made will be made no longer; in three or four short centuries Newton will invent the calculus and Descartes will pose the bases of geometric analysis.

(To be continued.)

VERNON BLAKE.



THE FIGURES AT THE ENTRANCE TO CHARTRES.



# The Architecture of Finland.

## II.—The Present

*With Photographs by F. R. Yerbury.*



1. THE RAILWAY STATION, HELSINGFORS.

Designed by Eliel Saarinen.

THE LATERAL ELEVATION.

IN England and the United States the mention of modern Finnish architecture immediately conjures up the work of Eliel Saarinen, probably the foremost living architect of his country, and certainly the best-known amongst them abroad.

Previous to going to Helsingfors, and fresh from recollections of recent photographs illustrating Saarinen's work, one has a mental vision of a clear-cut northern town, fringed with forests of pine. One imagines streets which are lined with severe granite buildings buttressed with great vertical piers, uncorniced, sometimes with towers soaring like the tall shafts of an unfinished Gothic cathedral. Here and there would be rich doorways, with grilles of hammered iron, touched, perhaps, with gold, and set in relief; on the grim face of the masonry might be seen simple but vigorously designed sculpture, subtle in line and sparing of detail, a sort of blending of Bourdelle, Eric Gill, and Mestrovic. The whole is pictured on a late summer evening, in the fleeting moments between the setting of a pale sun and the coming of a blue-grey darkness which is more than twilight and less than night.

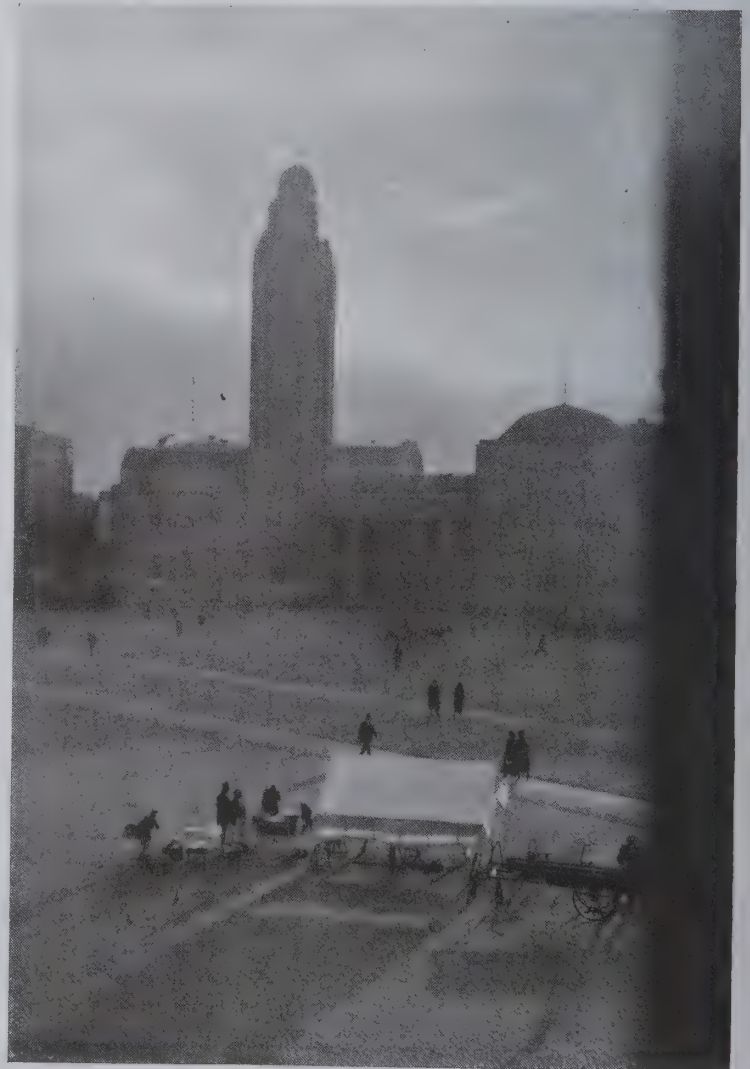
Alas for visions! Finland is not any more than Sweden, or Holland, or Denmark the realization of a country where a new architecture, springing up in splendid answer to the stirring problems of our day, freed from the tiresome link of degraded classicism and abortive modernism, rubs shoulders only with the most charming of old-world buildings. As is the case in every other European country, there can be traced in Finland the same struggles, the same alternating periods of progress and relapse, and the same deadening effects of cheap commercialism, with only here and there the evidence of individual genius, hampered by the burden of limitations and inhibitions, but producing isolated works which have on them the unmistakable stamp of imagination and fearlessness.

Finland, liberated at last, conscious of the fact of independence and feeling the stimulus which nationality provides, is ready to recognize and admire the spirit which

in architecture climbs out of the deep groove of tradition and attempts to create individually for each individual need. There seems to be evidence of national pride in such men as Saarinen, a sympathy with great, though costly, ambitions, a confidence that the scale of new conceptions may ultimately not prove too vast for cities which must grow up to meet them. The outlook seems to be on the large side, towards ample planning for future needs, even if at present unrealized, rather than the fully-realized economic solution which the means at present available might seem to indicate.

Typical of this imaginative spirit is the best-known and largest modern building in Helsingfors, Eliel Saarinen's railway station, seen, perhaps, on arrival and departure, and yet compelling the visit of the traveller between times through the sheer power of its design and the surprise of its vast open platforms and unroofed concourse. (Figs. 1-9.) For this great building, externally so imposing, is at present merely a shell of waiting-rooms and offices surrounding a vast area, the covering of which is suggested only by piers, corbels, and the tothing of brickwork, which may one day receive the girders and trusses of the roof.

The external effect of the building is extraordinarily civic; that is to say, it conveys an impression of something



2. THE RAILWAY STATION AT TWILIGHT.





3. THE RAILWAY STATION, HELSINGFORS. A GENERAL VIEW.  
Designed by Eliel Saarinen.



4. THE MAIN ENTRANCE.





5. Typical Masonry Detail.



6. Detail of the Main Exit.



7. THE ADMINISTRATION WING OF THE STATION.





8. THE RAILWAY STATION, HELSINGFORS.

The Front.

more than a railway station, it seems to suggest at once the gateway of the town and the emblem of dignified municipality. The effect is in part due, no doubt, to a grouping of elements which includes two huge archways, a lofty tower, and a long, unbroken repetition of apartments, which have the unmistakable expression of offices. But beside this general disposition, there is the noticeably free grouping of the masses, the spacious scale of every part, and the situation on a site which allows a development of frontage occupying more than a third of the perimeter of a vast cobbled square, a centre of traffic and commerce, often thronged with movement, but, even then, seeming unpeopled through its very vastness.

The internal treatment of the station is disappointing; indeed, to English eyes the detail of Saarinen's work, both internal and external, will offer little appeal. The inside finish is in a rough, sand-surfaced, rather grey plaster, producing an impression resembling that of a dull, fine-grained rough-cast, and the detail suggests nothing so much as a modified type of Munich decoration. There are flutings and reedings, punctuated with little conventionalized flowers and drops, with swag motifs stiffened to a sort of T-square formalism, and coffers which have achieved severity, but left behind both vigour and charm.

The exterior of the building is so striking in its main masses that the harsh and self-conscious detail is forgotten, but it is nevertheless sad to record that distance lends enchantment. The masonry is of a light pinkish granite, and the plaster of the administration wing is of a pale and rather dull yellow; the roofs and the domical termination of the tower are all in metal, which we were informed was a painted galvanized iron, copper being prohibitive in cost.

In Helsingfors, Saarinen has numerous buildings to his credit, amongst which are a large bank and several shops, and the Villa Keirkner, probably the most ambitious private residence in Finland, faced entirely with marble. Those who wish to get an inkling of his domestic manner will find the villa illustrated in the "American Architect" of September 26, 1923, in which appear also photographs of Saarinen's own house.

Saarinen is evidently not an architect of a single idea, and his buildings show that he has experimented widely in different effects of expression. He has not been universally successful, but is always interesting, and one feels that at each stage he has progressed. His now familiar second-

prize design for "The Chicago Tribune" building, and his scheme for the Lake Shore development in the same city, show that he is evolving a manner in design which depends less and less on modern continental influences, and grows rather from the study of form and function. From his work in Finland, masterly as much of it is, there is too apt to arise the impression that it has lost in execution, that the vision of the drawing-board has surpassed the finished building. It is said that Saarinen intends to make his home permanently in America, but his imaginative talent will certainly retain its influence in Finland, even though he leaves the actual field of future buildings in the hands of his colleagues and rivals.

There are indeed works by other hands which show great competence and promise, an idea of which may be gathered from our illustrations of the elementary school by R. Eklund, and the Lutheran church and apartments building, which are both by Lars Sonck. (Figs. 12, 13 and 16.)

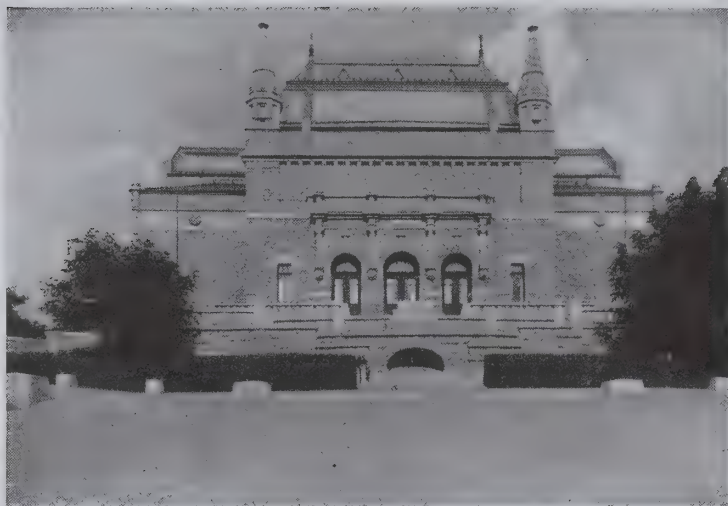
Eklund's work is more akin to that of the modern Swedish school of the younger generation, depending on a restrained handling of modified classic elements. The building in question is entirely faced with plaster, and the louvred treatment of the roof flat, covered in galvanized iron, is rather typical of Finnish buildings of this type; success is here achieved through fine scale and good massing, but the detail is hardly up to Swedish standards, as may be judged by a comparison with the new Swedish Legation in Helsingfors, by the Swedish architect, Grut. (Figs. 14 and 15.)

The architect Lars Sonck is responsible for many new buildings in Helsingfors. He has a vigorous imagination, a fine eye for dramatic effect, but to our idea seems to fail in detail and finish.



9. THE TOWER AND MAIN EXIT.





10. THE MUSEUM, ABO.

Designed by C. G. Nyström.



11. A MONUMENT TO FINNISH INDEPENDENCE AT ABO.

Yrjö Liipola, Sculptor.

The Arena apartment house (Fig. 13) is a speculators' block of flats, and has a long front terminated at each end by a successful circular treatment crowned with a metal cupola. The general effect of the mass of brickwork is very fine, having something of the breadth of the best modern Dutch work of this type, but the ground story, happily concealed in the photograph by the market stalls, is very weak and poor in its meagre stucco detail. The Lutheran church (Fig. 12), situated at the crest of a steep hill, is, in locality, close to the Arena building, but in treatment very far removed from it. Built of granite, with a hard and even flinty detail, it is in mass exceedingly striking and dramatic. Like the *Sacré Cœur* in Paris, it is one of those buildings which one should admire at a distance, but not

approach. The interior is interesting, but in spite of "*de gustibus . . .*" perhaps the description of "bad taste" is not unfair. A coloration giving an impression of white, pink, and green icing with Viennese art-nouveau detail will never again, we imagine, warm the hearts of English architects.

There are numerous modern buildings in Helsingfors laying claim to more than casual interest, but of which space does not permit illustration. Too often, however, the criticism arises of fine ideas marred by coarse and heavy detail. Germany is largely responsible, Germany to whom in other ways Finland owes a real debt for services rendered.

But, architecturally speaking, the wholesale importation of Munich, "the complete Bavarian," has pitted the face



12. THE LUTHERAN CHURCH, HELSINGFORS.

Designed by Lars Sonck.



13. NEW APARTMENT DWELLINGS, HELSINGFORS.

Designed by Lars Sonck.





14. THE SWEDISH LEGATION, HELSINGFORS.

Designed by M. Grut.

of modern Finnish buildings with the most unsightly blemishes. If all the "decorative" detail could be removed the new Finnish architecture would gain even more than would be saved to the pockets of the clients.

We will conclude this short northern excursion by a glimpse of two monuments of Abo, the second city of Finland, and its former capital. The first, the museum of Abo (Fig. 10), was built in 1904 from the designs of the architect C. G. Nyström. It is hard, with the hardness of the most ruthless imitators of the American Richardson.

But it has undeniable qualities of mass, and in its uncompromising angularity provides one of the few climaxes which are found in the streets of Abo, which so often run quietly out to the edge of nothing.

The second Abo example (Fig. 11) can be unreservedly praised. Of red granite, it stands hard by the apse of the cathedral, on the edge of a grass slope. Yrjö Liipola is the sculptor, and he has made, in this tribute to Finnish freedom, a monument of austere and unaffected dignity.

HOWARD ROBERTSON.



15. THE SWEDISH LEGATION, HELSINGFORS.

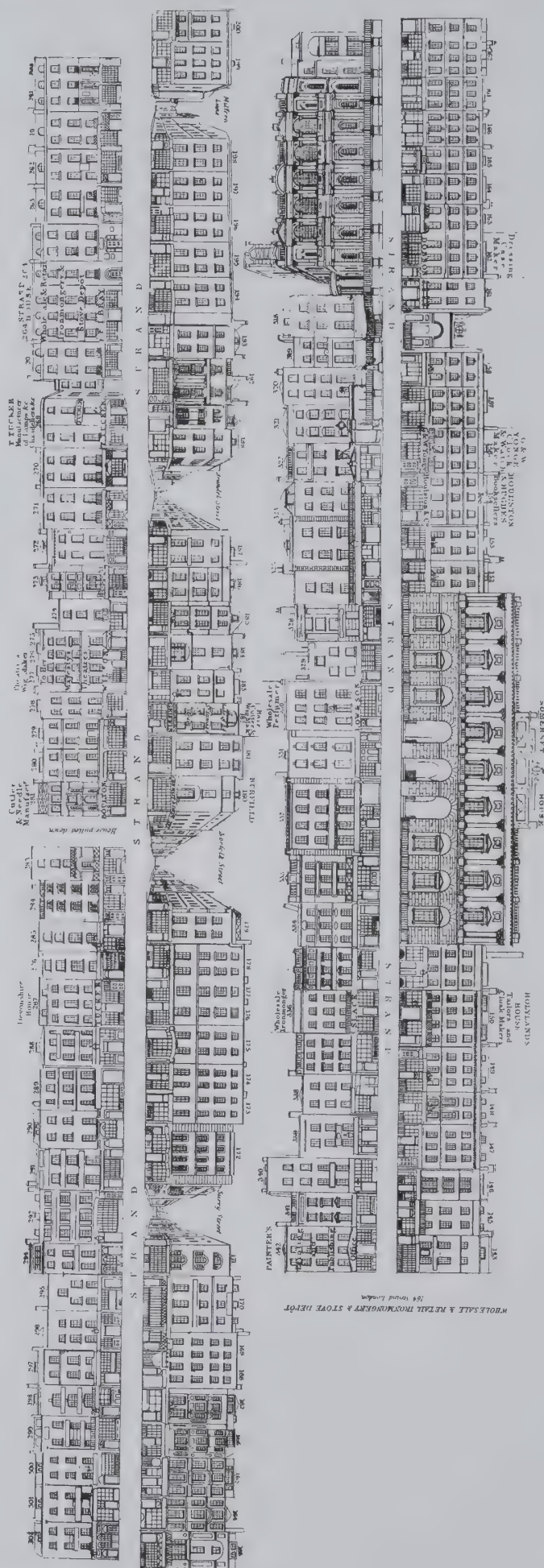
Detail of the Main Entrance.



16. THE ELEMENTARY SCHOOL, HELSINGFORS.

Designed by R. Eklund.





## THE STRAND

[No. 28 in Tallis's *London Street Views*. Published about 1838.]

"Somerset House," says Tallis, "stands upon the site of a princely mansion, erected by the protector Somerset, uncle of Edward VI, who had not long inhabited it ere he was taken to the scaffold. Upon the death of the earl, the house became the property of the Crown. Queen Elizabeth often resided here, and gave the use of it to her cousin, Lord Hunsdon. . . ."

"The architect of the fabric is supposed to have been John Baden, who was termed *Divisor* of buildings to Henry VIII. It seems that he was the cause of introducing regular architecture into these realms, about the same period as Hans Holbein, and his allowance was the grant of a fee of two shillings per day. The architecture of Somerset House was one of the earliest specimens of the Italian style in this country, and displayed a mixture of barbarism and beauty. The back, front and the water-gate leading from the garden to the river, were of a different character, and were erected from the designs of Inigo Jones, about the year 1623, together with a chapel, intended for the use of the Infanta of Spain, when the marriage between her and Prince Charles was in contemplation. The present building is the greatest national structure of the eighteenth century, and the last work of Sir William Chambers. . . ."

"The site of Surrey Street, together with Arundel, Norfolk, and Howard Streets, was formerly occupied by the house and grounds of the town residence of the Bishop of Bath and Wells. It afterwards came into the possession of the Lord High Admiral Seymour, and then was occupied by the Earls of Arundel, from whom it descended to the Duke of Norfolk. It was successively called Bath's Inn, Seymour Place, Arundel House, and Norfolk House. In this house the Lord High Admiral, Thomas Seymour, brother to the protector Somerset, in the reign of Edward VI, contrived to place the young Princess Elizabeth, with the intention of uniting himself to her and sharing her throne. He married Catherine Parr, Henry's last queen; but this circumstance, it is said, did not make the princess averse to him; his ambition, however, brought him to the scaffold, instead of accomplishing his lofty views. . . ."

"Norfolk Street is a broad street, conducting to the river, composed of handsome private residences. At the south-west corner of this street lived, at one time, the famous Penn, the quaker, and founder of the State of Pennsylvania. Here also resided for upwards of thirty years, Dr. Brocklesby, the friend and physician of Dr. Johnson, a man worthy to be had in remembrance, from the noble generosity which dictated his actions. . . ."



# Tallis's *London Street Views*.

## XII—The Strand.



A WHOLESALE AND RETAIL IRONMONGERY AND STOVE DEPOT, No. 264 STRAND.

The present section of the Strand, as delineated by Tallis, carries us on from Catherine Street, where we left off in the last instalment, i.e., at what is numbered, here, 342 Strand, to just beyond Milford Lane. The reader should take the two lower sets of elevations first, from left to right, and then proceed with the two upper ones in the same way. Following, then, the north side of the thoroughfare, we have a vast section of buildings all of which have disappeared in consequence of the Aldwych and other improvements. Thus everything from No. 342 eastwards is no longer in existence, and the special value of this section of Tallis is that it is the only record of what these departed shops and houses looked like at the beginning of Queen Victoria's reign, and for many a year after. Although they are not actually marked in the elevation, there were a number of small courts along this section of the Strand, notably Helm Court, between Nos. 338 and 337; Angel Court, between Nos. 336 and 335; New Church Court, between Nos. 332 and 331; Windsor Court, next to No. 328; and Newcastle and Drury Courts, between Nos. 318 and 302. No. 339 was the Red Lion Tavern; No. 335 the office of "The Morning Post"; and three doors farther east that of "The Morning Chronicle," an unusually large building. The little low house, No. 329, was then kept by Hill & Co., who ran what they called the Somerset House Dining-rooms there.

No. 322 was the Edinburgh Castle Tavern, opposite which will be observed the lodge-like entrance to the precincts of St. Mary-le-Strand (a landmark still happily remaining, and one of Gibbs's conceptions, rather over-ornamental, but not ungraceful), just to the west of which, according to Stow, the itinerant justices were wont to sit by a Cross later replaced by the famous Maypole.

Continuing eastward, at No. 302 (on the top set of elevations), one may observe the interesting bay window of No. 292, then occupied by Ody, truss-maker; the Norfolk Arms Tavern at No. 288; the Angel and Sun at No. 285, and the curiously mediæval upper windows of the house next to it; while at No. 263 was then the St. Clement's vestry room.

It must be remembered that all the houses shown here from No. 260 to No. 302 formed the southern frontage of that island of buildings, behind which ran Holywell Street, and which extended from slightly east of St. Mary-le-Strand to slightly west of St. Clement's Danes, which latter church then stood surrounded on three sides by other houses and shops, and was only open to the Strand on the south side. As we know every-

thing has been cleared away, and those who have access to Horwood's great plan of 1794-9 will see what an extraordinary change has overtaken this portion of the thoroughfare, and will, incidentally, realize the special value of Tallis's perpetuation of so many of the old buildings.

Reversing the elevations, we find ourselves on the opposite side of the Strand, at Milford Lane. Here also considerable changes have taken place, owing to the setting back of the frontages in a semi-circle around St. Clement's Church, apart from the fact that all the houses shown here have been rebuilt. The quasi-classic front of No. 192 should be observed. The little house next to it, with its upper bay windows, was then the Crown and Anchor Tavern, famous as the meeting-place of many eighteenth-century clubs, and as a haunt of Dr. Johnson. The building here shown was destroyed by fire in 1854.

Passing Arundel and Norfolk Streets, for we cannot linger over their past associations, although one may remark that Tallis describes them both as being in his time composed of private houses (you would have to search long enough before you found one in them to-day), and Surrey Street, where Evelyn once lived and Voltaire visited Congreve, we come to No. 170, then the office of "The Observer and Bell's Life in London" newspaper, and the quaint old façades of Nos. 167 to 164, while under No. 168-9 may be observed the entrance to the New Strand Theatre, once known as Punch's Playhouse. The street is continued, with No. 162, at the left-hand top of the elevations, the little opening on the east of that building being Strand Lane, where the rivulet that crossed the thoroughfare ran, and where the famous Roman Bath may still be seen. A little farther west, between Nos. 161 and 158 (and here I may point out that a curious instance of duplicate numbering occurs, not only in the elevation, but also in the accompanying directory), is the entrance to King's College, which had then only been opened a few years, Sir Robert Smirke having completed it in 1831.

The façade of the north front of Somerset House is about the only thing, except St. Mary's Church, one can now recognize, for there it stands practically as it stood when fresh from the hands of Sir William Chambers; that beautiful frontage which is only less admirable than that which faces the river—the finest piece of building in all London.

It will be observed that in the elevation, No. 264 and the half-dozen houses on its east appear to be in a straight line, whereas in the little vignette they are shown as forming a kind of circus. This circus was Picket's Place, which had been constructed on the site of old Butcher's Row, and was so named from Alderman Picket, who did so much towards bringing about what was then an immense improvement. Since those Georgian days all this portion of the street was cleared away to make room for the new Law Courts and their precincts. What the Law Courts scheme began that of the Aldwych-Kingsway transformation completed, and from Wellington Street to Chancery Lane, not only has everything here delineated on Tallis's elevation disappeared, but the whole structure of the thoroughfare has been wholly altered, and its appearance changed beyond all belief. Nothing, indeed, but Somerset House and the two churches remain as they were when Queen Victoria ascended the throne.

E. BERESFORD CHANCELLOR.



SOMERSET HOUSE AND THE NEIGHBOURING THOROUGHFARES.



# *Selected Examples of Decoration.*

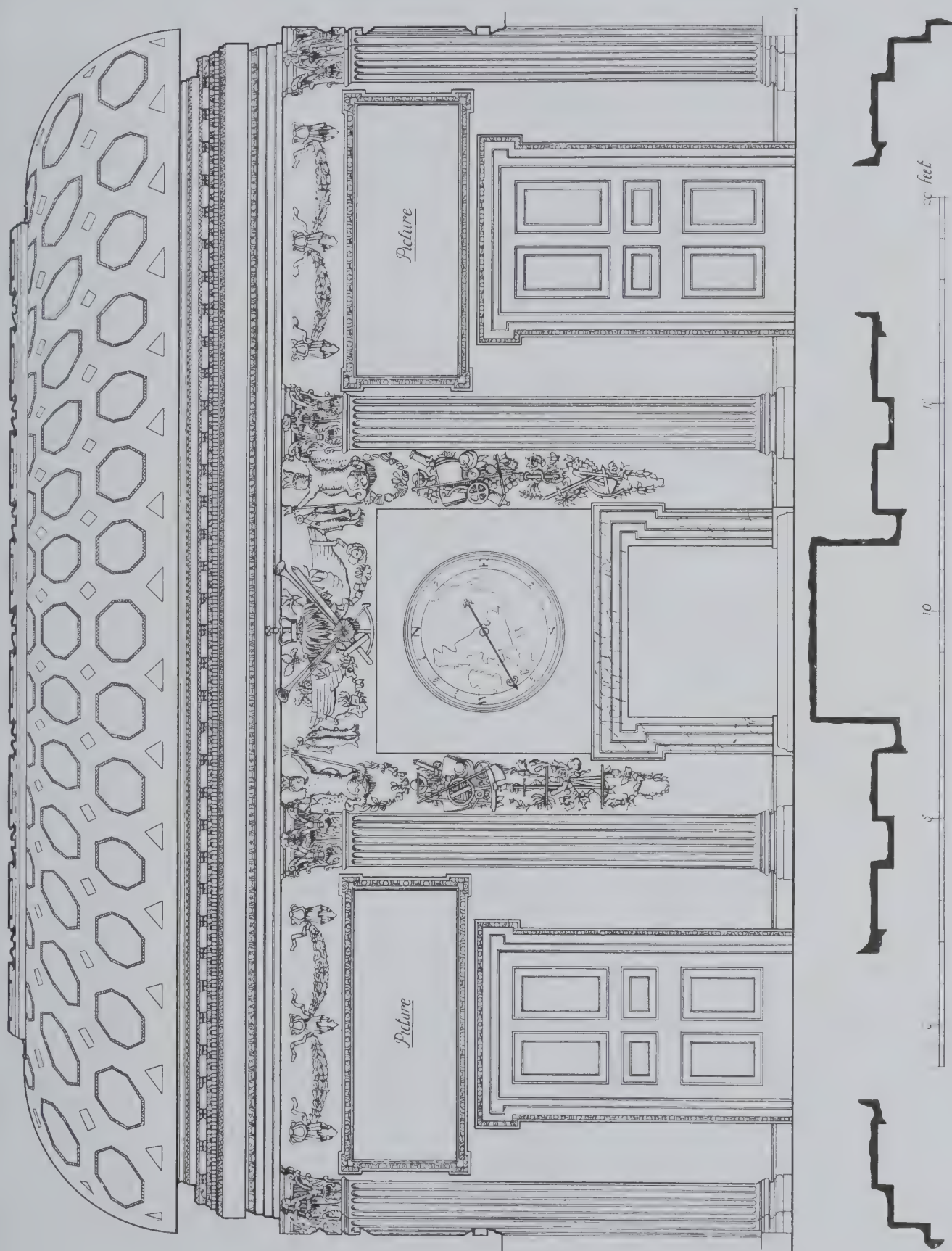
IN CONTINUATION OF  
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Board Room, The Admiralty, London.



THE BOARD ROOM AT THE ADMIRALTY.

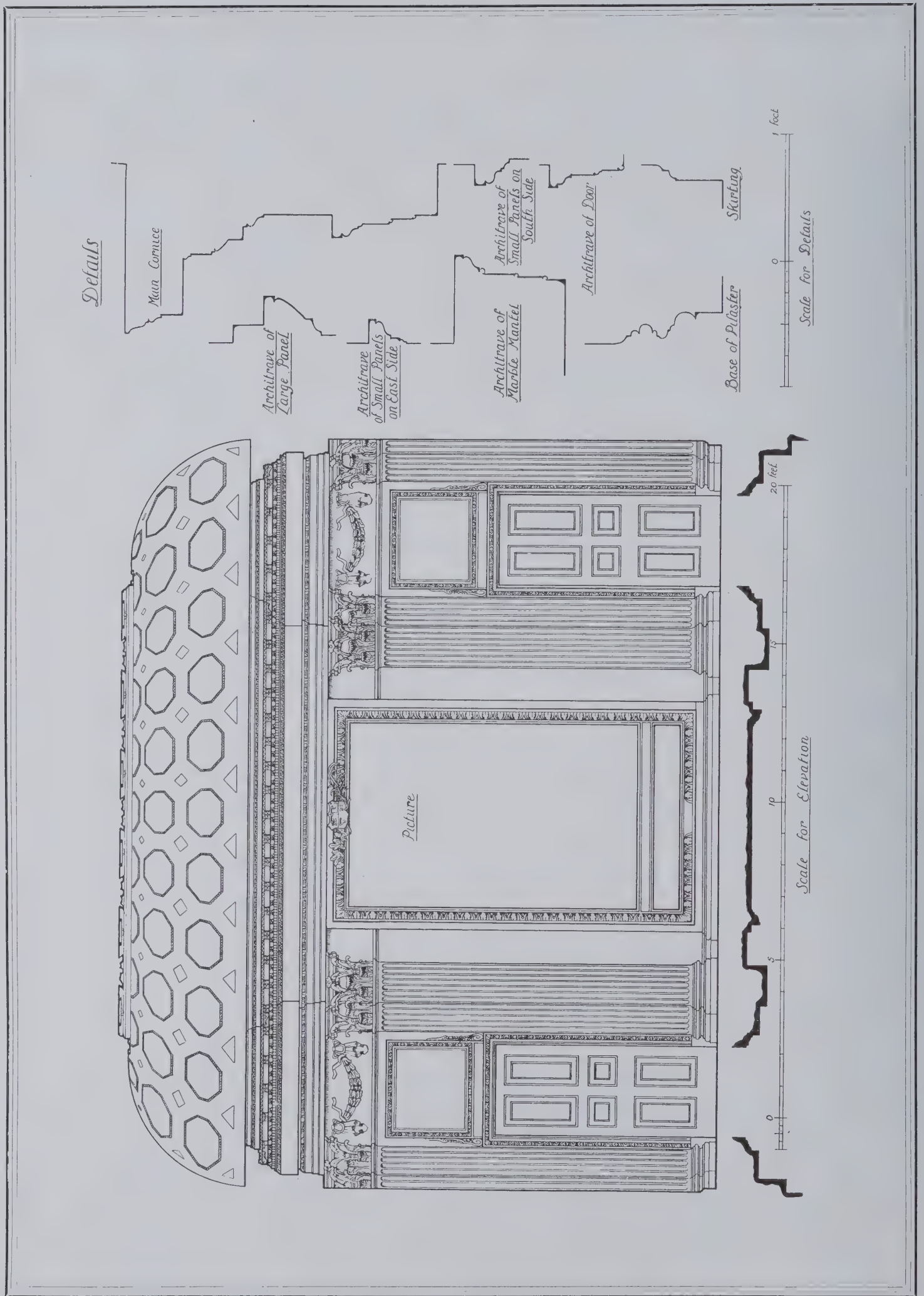




THE EAST WALL OF THE BOARD ROOM AT THE ADMIRALTY.

*Measured and Drawn by the Hon. Humphrey Pakington.*





THE SOUTH WALL OF THE BOARD ROOM AT THE ADMIRALTY.  
Measured and Drawn by the Hon. Humphrey Pakington.



# Exhibitions.

THE LEFÈVRE GALLERIES.—The exhibition of "some of the most eminent French painters of to-day," held in these galleries and arranged by Lefèvre and Son and Mr. Alexander Reid, of Glasgow, was most stimulating, and showed the inherent vitality of French art. It was pleasant to renew acquaintance with the work of artists which one so much admired in Paris, and to determine how much it still had power to charm removed from its native atmosphere. That this power to compel one's attention and to hold it remains, denotes in these paintings something which must be fundamentally in line with whatever is real in art.

Most of the works one sees in galleries done by artists on this side of the Channel have their own charm, which is undeniable, so perhaps it is rather stupid to offer comparisons: but even at this risk I want to do so, because it is always useful to see what our strong and weak points are. The strong points in the best of the British painters are their conscientious draughtsmanship, and their great care in painting Nature "correctly" as they see her with their eyes, or think they do.

The French painters, on the other hand, are not hampered in this way: they are not so dependent upon visual observation, but fit the things that they see into a sort of mental framework, which comes to them, if I may say so, inspirationally as a determining standard as to what constitutes a work of art. Therefore one is nearly always able to forgive and forget irregularities and lapses from what we consider correct drawing, because the motive which originated the work still remains unaffected by these apparent errors.

I think in England we are too much concerned with the exterior of things, and if the English painter fails in his drawing nothing remains to protect his work from destructive criticism. It simply collapses, for its reason for existence has gone: that is why meticulous care is necessary in his case, for it either stands or falls on its merits as craftsmanship, but is often devoid of anything else. Enough has been said to give food for thought, which, if pondered upon, may give the solution of the question why so much modern British art is so unimpressive.

Let there be a British revival in art: an art that will rely upon a more metaphysical basis and less upon surface appearances.

The few small paintings by Mr. Maurice de Vlaminck are among the best. They show this artist to greater advantage than usual: logically designed, and carried out in a less eccentric manner than is his wont, they show that now he does not have to rely upon violent contrasts, but is able to render his subjects in quite as strong a manner as formerly, but without the aggressive features.

This painter's "Fleurs Variées" (37) has all the dramatic feeling of one of his landscapes, that is to say in the arrangement of light; but has beauty and tenderness too. "Effet de Neige" (39) very skilfully gives the effect of snow, and communicates the sensations of mystery associated with such a scene; no attempt is made to make it appear true according to the open-air school: this is the most satisfactory thing about this picture, that no effort is made to copy Nature, yet, by the adroit manipulation of oil-paint, we have before us the effect of Nature.

In the upper gallery are some paintings by Mr. Albert Marquet, an artist who is one of the most accomplished of the French moderns. His work is seldom seen in London, and when it is, not the best examples: but one is not long in Paris before one becomes very familiar with it.

The works shown here are "Notre Dame" (9) and "Alger" (10); the last gives the better clue as to his style, and is very attractive with its limpid water and boats, though the former gives a good idea of his method of simplifying forms.

Among some of the other exhibitors are Messrs. Picasso, Othon Frieze, Derain, and Braque Segonzac.

Nearly all the painters whose works are shown here have their own pet critics, or, rather, perhaps appreciators, and their remarks are quoted in the catalogue at the beginning of the list of each artist's work. Sometimes the language used is somewhat obscure, for instance, what does this mean (said of Benard): "He is interested in those movements which displace shadows rather than lines, those movements which in a small compass allow us to enjoy unexpected and exact correlations."

GOUPIL GALLERY SALON.—This was an interesting collection of works by artists of various aims. There was a great deal to be seen here; the range ought to suit everyone's taste in pictures.

Mr. James Pryde shows one of his usual pictures "featuring" a colossal four-poster bed. He has almost made it his life-work to paint this subject, and this one is of an unusually gloomy and alarming bed.

I am aware that Mr. Pryde probably knows what he is about, but one cannot help wondering whether it is all worth while. His Hogarth-like talent could surely be used to better purpose: his pictures seem always of a period long past. Could not the incidents of contemporary life afford him sufficient subjects for his pictures? The law courts especially could provide him with material, and satirical comments in pictorial form would surely be as salutary to-day as they were in the days of Hogarth.

Mr. Walter Sickert (whom, by the way, we should like to take the opportunity of congratulating upon his election as an A.R.A.) shows some work, rather Degas-like, but characteristic, and easily recognizable as distinctly his own style.

He is able to secure the atmosphere of a scene in an extraordinary way; the interiors he paints have an undeniable aroma (if I may use such a word without being misunderstood) of the people who occupy them. But the people themselves are nearly always ill-defined; they somehow elude one's grasp; they are not sufficiently characterized. However, with all his faults, Mr. Sickert is one of the few real *painters* that we have.

Mr. Walter Taylor exhibits some pictures painted at Fontainebleau, which denote knowledge of the details of architecture unusual in an artist. They are perhaps inclined to be a little thin in quality, but this does not prevent their distinctly decorative qualities from making an appeal.

I liked a little painting of "Place Pigale," by Mr. Utrillo, the happy and unlaboured, not to say childish, simplicity of technique were exceedingly charming.

THE COTSWOLD GALLERY.—It is rather pleasant to imbibe some water-colours after a surfeit of oils. Mr. Henry Winslow (who, by subtle indications which cannot be put into words, I take to be an American) shows some in this gallery with a few pastels.

I liked the pastels best; the nature of the material has enabled the artist to give deft touches and sharp little accents here and there which give them character and pep.

RAYMOND MCINTYRE.

## The late Paul Waterhouse.

The sudden death of Paul Waterhouse on the threshold of Christmas has left us all with a peculiarly intimate sense of personal loss. His father's architectural work bulks largely in our estimate of mid-Victorian achievement, and to a certain extent overshadows his own contribution. Succeeding as he did to a big practice in work for hospitals, banks, and insurance offices, he lived to the full a life of business and travel, with the quiet of week-ends at Yattendon to look forward to, when amid family, friends, and books he could for a short moment enjoy the life of scholarly leisure which he no doubt must often have hoped would crown his days. But it was not to be. The strain of many busy years, and in particular the exacting claims of the president's office, sapped his strength, and his untimely death robs the profession of one whose loss can be ill-afforded. For he was ever ready to spend himself loyally in its service. His personal worth and integrity did honour to all who followed the same calling. And, above all else, his intimate charm where ripe experience and scholarship were blended with a power of inspiring both confidence and affection, and withal a certain puckish unexpectedness of subtle humour which gave salt to all his dealings with his fellows—these we shall remember, and remembering regret, whenever we think, as we often shall, of Paul Waterhouse.

W. G. N.



## Recent Books.

### English Furniture.



Elizabethan Stool with carved legs. The side rails are ornamented with studs in channelled-out grooves. (Oak.)  
*Second half of 16th Century.*

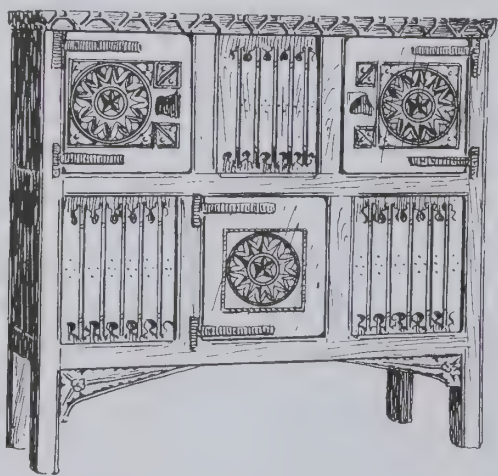
**English Furniture at a Glance.** By CHARLES H. HAYWARD. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W. Price 5s. net.

Within the last twenty-five years many books have been written dealing with the history of English furniture. Sometimes these volumes have been comprehensive, embracing the subject from start to finish, and at other times certain periods and sections are dealt with individually in a systematic manner. Previous to these publications little or nothing decisive had been written on English furniture, and those who really were interested and observant rebelled against the vague attributions of date affixed to many objects even in important museums or in historical palaces such as Holyrood and Hampton Court. The Late Stuart Charles II chairs being labelled as Elizabethan, and all ornamental gilt furniture assigned to a foreign origin, and little or nothing was known about the successive styles of marqueterie that infused

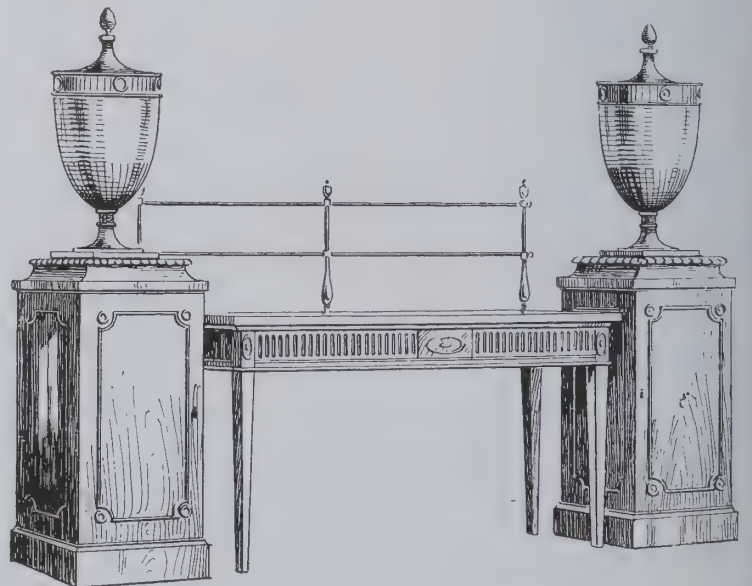
such brightness and light into the cabinets, clock-cases, and tables towards the end of the seventeenth century; carved mahogany furniture, especially chairs, were invariably assigned to Chippendale, and all satin-wood inlaid with marqueterie took its genesis from Sheraton. By degrees, order was evolved from this comparative chaos; the Carolean tall back chairs were discovered to be almost always of walnut and not of oak as they were described; the gilt furniture was found to be an English appreciation of a foreign taste introduced from the foreign courts, where much of our royalty had been in residence. Marqueterie was in rare instances found to be dated and so conclusively dictated the different periods of its manufacture; the output of Chippendale was brought within reasonable bounds and its successive periods carefully analysed; the introduction of satin-wood was not assigned to Sheraton, invoices of 1770 very clearly proving that the greater master was supplying most elaborate satin-wood furniture, in collaboration with Robert Adam, for such houses as Harewood and Nostell Priory twenty years before the arrival of Sheraton in London.

Mr. Charles Hayward, in his little book entitled "English Furniture at a Glance," has condensed the knowledge and discoveries of the numerous authors who have written on this subject into an admirable small handbook in which he illustrates by a series of pen-and-ink drawings—taken for the most part from well-known examples—the different types. These clearly explain the evolution of each section, and with very few exceptions, are correctly dated and described; these illustrations serve their purpose extremely well which, as the author states in his preface, is "for the guidance of those who are seeking an elementary knowledge of their subject." The remarks that accompany the illustrations are correct and unaffected in style, and cover the growth and evolution of English furniture from the commencement of the fifteenth till the close of the eighteenth centuries. The price is most moderate and places it within the reach of all who are beginning to interest themselves in this subject.

PERCY MACQUOID.



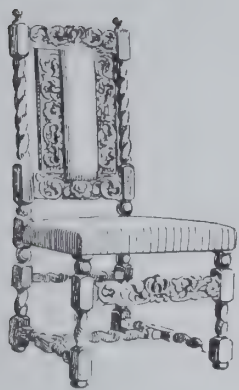
Oak Cupboard, with three doors carved in the Gothic style. The remaining panels are decorated with linen-fold carving. Tudor-Gothic period. *First half of 16th Century.*



Mahogany Sideboard Table with pedestals surmounted with urns. Adam style. *About 1780.*

FROM "ENGLISH FURNITURE AT A GLANCE" BY CHARLES H. HAYWARD.





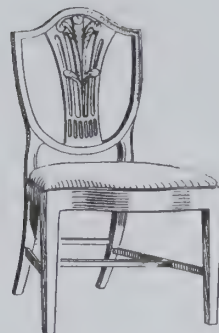
Jacobean Chair with acanthus leaf carving. A crown is carved on the stretcher and top rail in honour of the Restoration. (Walnut.) Charles II period. *Middle 17th Century.*



Queen Anne Chair with cabriole legs and claw and ball feet. Note the omission of the lower stretchers. Rounded back and urn-shaped splat. (Walnut.) *Early 18th Century.*



Riband-back Chippendale Chair with cabriole legs, carved in the form of acanthus leafage. (Mahogany.) *Middle 18th Century.*



Shield-back Chair with serpentine shaped front rail. Hepplewhite. (Mahogany.) *Second half of 18th Century.*

## History of American Sculpture.

**The History of American Sculpture.** By LORADO TAFT. New Edition revised, with new matter. New York: Macmillan Company, 1924. Large 8vo, pp. 14 + 604. Illus.

The English settlers on the American continent were not lovers of art, and they carried no great tradition of British sculpture from their native land; moreover, there was none to carry. American sculpture was spontaneous, therefore; it began in the simple materials of wood and wax; in carved figureheads for ships by William Rush, and modelled portraits by Patience Wright. When the art began dimly to be recognized, the help of European plastic artists was requisitioned—Houdon was a visitor. Then came the period of awakening, but it happened to be in the days of Canova and Thorwaldsen, and the young American aspirants could not, nor did they want to, escape the thrall of classicism. American sculpture began in this mould and continued for many years, just as European sculpture did. The first period was, therefore, the hundred years 1750-1850. The next was shorter—a mere quarter of a century, but of considerable importance, for several fine pieces emerged.

It is, however, the modern school that is truly American and vividly alive. It began with Augustus Saint-Gaudens, an immigrant Irishman and a great artist, who died after considerable ill-health, having furnished his contemporaries with noble examples. Emulation ran high, and the United States is now a garden of sculpture of which Lorado Taft's big book is a history. America is full of monuments of its great men, whom it delights to honour by means of its indigenous talents. The country has eight hundred sculptors, and many of them are exceedingly fine. Apart from the monuments there are great architectural-sculptural works. Again the artistic imagination of the United States runs to fanciful and beautiful versions of classical and mythical subjects, which adorn the mansions and museums of the country. Yet again America has found two great outlets for the sculptural

activity—one in the plastic adornment of its great exhibitions, and another, more homely and more permanent, in the beautifying of its gardens and open spaces with statues, statuettes, fountains, and groups, bird-baths, and fountains. America has applied sculpture in a more intimate way than has ever been the case in Great Britain.

Lorado Taft's account of all this sculptural activity is rendered by critical and biographical notices. His book was first published some twenty years ago; to the matter then issued he has added a supplementary chapter of great interest and importance, for in it he deals with the influx of artists from Europe, who have settled in the States, some of them at so young an age as to have been also educated there. There are admirable opportunities for art education in America, but the artists still come to Europe, and some even stay in Paris, for example. There is no doubt that this admixture of artistic blood is having a benign effect—Slav, German, Italian—and American sculpture is benefiting. The author of this useful and ample volume is himself one of the leading sculptors of America.

## Art in America.

**Art in Our Country.** Handbook published by the American Federation of Arts, Washington, D.C. Small 8vo, pp. 154. Illus.

That wonderful organization, the American Federation of Arts, has gathered particulars of all the collections of art in the States, and prints them in an alphabetical list of localities; not only collections are indexed, but isolated examples in painting, architecture, and sculpture. In the case of sculpture particularly, this is invaluable, for you have only to turn to any particular city to find out what statues, groups, and fountains are to be found there. Many of the finest groups are illustrated, and it only remains to add an artists' index to make it still more useful. As a companion to Taft's "History," it is invaluable.

KINETON PARKES.



Sideboard Table with marble-top and heavily carved under-frame, Gilded. Early Georgian period. *First half of 18th Century*



Walnut Dressing Table with cabriole legs. Queen Anne Period. *Early 18th Century.*

FROM "ENGLISH FURNITURE AT A GLANCE" BY CHARLES H. HAYWARD.



## Erich Mendelsohn.



THE EINSTEIN TOWER, POTSDAM.

From a design by Erich Mendelsohn.

**Erich Mendelsohn.** Structures and Sketches. Translated from the German by HERMAN G. SCHEFFAUER. Messrs. E. Benn, Ltd., 21s. net.

This book on the work of Erich Mendelsohn makes a timely appearance in England, where some of his buildings are already known to readers of the ARCHITECTURAL REVIEW, and the German "Monatshefte für Baukunst."

The present is a moment when architectural plagiarism has almost reached the stage of being a commercial art, and when comparatively few architects are attempting to express what they genuinely feel, instead of what they believe that their colleagues and clients consider that they ought to feel. It is therefore refreshing to find an outspoken and bold architectural statement, based on a definite belief, conceived without concessions to the doubting Thomas, and resulting in buildings executed in modern materials, for the employment of which apology is not offered or required.

That the architecture of Erich Mendelsohn is sometimes crude, brutal, overbearing, and ugly, is undeniable, but so also may be the effects of any excess of vigour. Reactions in art are apt to go to extremes, and the force of the reaction is the measure of the urgency of the need for a violent corrective.

Exponents of the Gothic idea may be shocked when it is suggested that Mendelsohn's work arises from a similar spirit to that which created the mediæval cathedrals. Yet here we find the same dominant principle of daring, vigour, and engineering skill, and the same keynote of "dynamics"—forces expressed in action and restrained in actual physical equilibrium. The main difference lies perhaps in the spiritual and mystical atmosphere of Gothic as opposed to the material and sometimes coldly intellectual expression of Mendelsohn's buildings.

Even the best of this work cannot be regarded as a finite achievement. It has not yet acquired style, and is significant chiefly as a more than tentative step in a definite direction. An expression of industrial function, as evidenced, for example, in the sketches for factory buildings, is obtained by means of imitative realism, rather than through the more interesting channels of suggestion, but on the whole the work is honest and unashamed, and will probably offend the susceptibilities of ninety-nine out of a hundred earnest practitioners schooled to a different tradition.

The production by Messrs. Benn is excellent, but the translation into English realizes the full horrors of the literal; one can recommend the book to advanced students, who are also thinkers, and to practising architects who require a tonic. But Mendelsohn is too strong meat for the beginner, and while there is profit in the study of the theories which evolved the Einstein Tower and the Luckenwalde Dye Works, any attempt to copy unthinkingly the mere outward forms of these buildings would lead to architectural disaster.

HOWARD ROBERTSON.

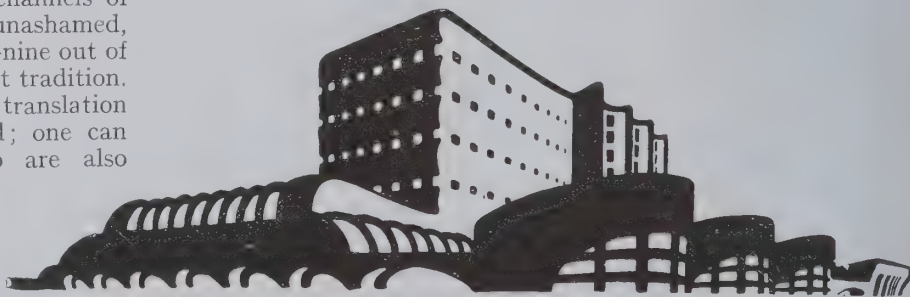
## The Architectural League of New York.

**Year Book of the Architectural League of New York and Catalogue of the Thirty-Ninth Annual Exhibition.** New York, U.S.A. 21s West 57th Street. 4to, pp. 320, illus. 1924.

The frontispiece to this important and extremely interesting volume is "The Chicago Tribune" building by John M. Howells and Raymond M. Hood, a vast campanile soaring into the sky. There are pictures of other skyscrapers; the apartment house by E. D. Litchfield and Rogers in Park Avenue; Buchman and Kahn's arsenal building; Murgatroyd and Ogden's Fraternity Club; the Postum building by Cross and Cross, and Phelps Barnum; but these are all legitimate, modern, a conventional type unlike the American Radiator building by Raymond M. Hood, which approximates to a cathedral tower. For the rest, there are halls and libraries, churches, college buildings and museums which are frankly Classical, and houses which are as undisguisedly Tudor, Georgian, or Spanish. There are some anachronisms, but the total result is a considerable addition to architectural beauty. In the garden designs there is no more originality, but a good deal that is extremely pleasant. There is good promise from the students of the American School at Rome in building, decorating, and in sculpture.

With one notable exception the illustrations of sculpture are a little disappointing. The exception is the "Mother and Child" carved in wood by William Zorach, an admirable work, which Marguerite Zorach matches in her needlework panel "The Family." Most of the sculpture is a recession to the neo-Classical, which is a pity, because of late years the movement has been all in the direction of originality, and a certain amount has been achieved. "The Nude," by Edward Field Sanford, Jr., is, despite a certain amount of modern simplified treatment, not only a falling back on classicism, but on the classicism of Daniel C. French's beautiful marble "Memory," in the Metropolitan Museum, which it resembles. Other studies of the nude show a more naturalistic treatment, and there is one striking realistic group by Charles Kech, the Booker T. Washington Memorial at Tuskegee, Alabama, which is more acceptable than the schools' works so plentiful in the present volume. In the section of decoration there is a striking design, "Recessional," by Eugene Savage, and two graceful panels by Ernest Peixotto for a Louis XVI reception room. Boston will be rich in mural decoration one day, for besides the paintings in the public library, the Massachusetts Institute of Technology there is being similarly treated, and two fragments of Education, by Edwin H. Blashfield, of New York, are here pictured. A fine wrought-iron grille executed by Samuel Yellin, of Philadelphia, from a design of Walter B. Kirby, the New York architect, is a tasteful and delicate, if not wholly original, piece. Several cartoons for stained glass add value to this record of American architectural enterprise.

KINETON PARKES.



A STORAGE PLANT.

From a design by Erich Mendelsohn.





Plate II.

ORIGINAL DRAWINGS BY ROBERT ADAM.  
ROMANTIC COMPOSITION—1782.

January 1925.









Plate III.

ORIGINAL DRAWINGS BY ROBERT ADAM.

ROMANTIC COMPOSITION—1782.

This drawing was reproduced in the Royal Society of Arts' Library in 1923.

January 1925.









Plate IV.

ORIGINAL DRAWINGS BY ROBERT ADAM.  
CLASSICAL COMPOSITION—1782.

January 1825.









Plate V.

ORIGINAL DRAWINGS BY ROBERT ADAM.  
CLASSICAL COMPOSITION—1782.

January 1925.







# THE ARCHITECTURAL REVIEW

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February 1925

No. 339



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WHITEHALL.



Plate I.

February 1925.

KING CHARLES DRIVING BY THE BANQUETING HALL.

From an Etching by William Walcot.



# John Webb and the Court Theatre of Charles II.

THE importance of the part taken by John Webb in the development of architecture during the Renaissance period in England as Inigo Jones's successor (and it must be remembered that Webb survived him twenty years) cannot be gainsaid. In saying this it is not suggested that Webb can take rank as an artist with his master, but the very fact that Inigo Jones accepted him as a pupil, and that later he became a responsible assistant and deputy, shows that Webb must have been a man of outstanding ability.

In recent years some attempt has been made to do justice to Webb, and to give him his rightful position, a position begrudged him, it would seem, ever since Evelyn spoke of "Inigo Jones's man." Inasmuch as Webb owed his training and development as an architect entirely to his master, Inigo Jones's man he certainly was, but not in the belittling sense implied in Evelyn's phrase. From Webb himself we learn that "by especial command" of Charles I he "was brought up by Inigo Jones . . . in ye study of architecture . . ." with the idea that he should eventually succeed to the office of the Surveyor of the Works.\* Webb served under Inigo Jones for upwards of fourteen years, actually until 1642, when, with the outbreak of the Civil War, such a notable "King's man" as His Majesty's Surveyor was forced to retire from London. This was virtually the end of Inigo Jones's official career (he was then an old man of seventy), and on leaving London he appointed Webb to act as Deputy Surveyor in his absence, a difficult post, which the latter managed to hold until the following year, when he was "thrust out" under a parliamentary order. Webb subsequently rendered conspicuous service to the King on various occasions during the wars, suffered imprisonment for one piece of work, and eventually joined those of the royal party who attended Charles during the imprisonment at Hampton Court and later at Carisbrooke Castle.†

Webb continued his practice as an architect during the period of the interregnum, and the last evidence we have of his work in association with Inigo Jones would appear to be the completion of additions to Wilton. Inigo Jones's work at the house had begun in 1640, but certain designs for internal decoration at Wilton which, although drawn by Inigo Jones, bear notes in Webb's hand dated 1649, form presumptive evidence that he was then carrying to completion a scheme originated by his master at an earlier period.‡

It is unnecessary to detail here the known work of Webb at this time, but it is important to recall that in 1656 he collaborated with D'Avenant in the production of "The Siege of Rhodes," for which opera Webb designed the stage and its scenery.§

Webb's next official connection with the surveyorship was in the year 1660, when no doubt fully anticipating his eventual confirmation in the office, Webb undertook on the eve of the return of Charles II to London, the preparation of Whitehall and other of the royal houses for the reception of

the King. This work he carried out at the direction of a committee of the House of Lords. Webb's standing at the time is plainly shown by the issue of an order from this committee on May 9, 1660, instructing that "the books of inventories of the King's medals, rings, etc.," be delivered "to Mr. Webb, H.M. Surveyor."\* A letter written by Webb to the Earl of Dorset, a member of the committee, dated May 23, 1660, is also preserved, in which he asks that certain pictures be handed over to him for the furnishing of Whitehall;† and these documents confirm Webb's own statement made in the course of his petition to Charles II for the surveyorship, where he says: "the Lords & Comons in Parliam<sup>t</sup> & Councell of State have conceiv'd none more able then yo<sup>r</sup> pet<sup>r</sup> (as he hopes yo<sup>r</sup> Royall Ma<sup>ty</sup> shall find) to discharge ye trust of being Surveyor of yo<sup>r</sup> Ma<sup>ties</sup> works, and accordingly he hath & is preparing yo<sup>r</sup> Royall howses for yo<sup>r</sup> Ma<sup>ties</sup> reception the charge whereof upon their severall Survey's amounting to 8140<sup>l</sup> 5s 2d yo<sup>r</sup> pet<sup>rs</sup> credit stands solely engaged for, he having as yet received 500<sup>l</sup> only of ye said summe." In the brief of his case appended to this petition he claims that he "hath made ready Whitehall as his Ma<sup>tie</sup> sees, in ye space of a fortnight."‡

The petition was of no avail, Sir John Denham was appointed to the Surveyorship and Webb had to rest content with a grant of the reversion of the office. Although so unjustly ousted from all chance of attaining the post he had every right to regard as his own, he apparently did not immediately retire from the field, for Evelyn writing under the date October 19, 1661, records in his diary that he met Sir John Denham at Greenwich on this day and discussed "the placing" of the projected palace. "Sir John was for setting it on piles at the very brink of the water," says Evelyn, who did not agree with this proposal and came away, "knowing Sir John to be a better poet than architect, though he had Mr. Webb (Inigo Jones's man) to assist him."

No official record appears of Webb's work at this time, and it was no doubt the failure to secure any recognition of his services to the crown which caused his subsequent retirement to his country place at Butleigh in Somerset. Here he remained until 1663, when by an order of the King he was recalled to act as Surveyor Assistant at Greenwich and given equal executive powers with the titular chief of the works.§ How complete was his severance from London is illustrated by an illuminating entry relating to his recall which I find in the Works Accounts for Greenwich, where Richard Gammon, Clerk of the Works, is paid 1xs. "for the carriage of trunks out of Somersetshire from John Webb . . . with draughts, books, prints and papers in them for his Mat<sup>s</sup> service."||

The appointment at Greenwich was not a proper requital for his services, but it must have been some compensation to Webb to be thus publicly acknowledged as the one person competent to carry out the first important architectural undertaking of the reign. During his absence from London the building project at Greenwich must have remained in the air, for Webb was responsible for the lay-out of the

\* State Papers, Dom. Charles II, vol. v, 74.

† *Ibid.*

‡ Drawings so dated and inscribed are to be found in the Burlington-Devonshire collection (R.I.B.A.), the Worcester College Library, and another in the Radcliffe Library, Oxford, described by me in "The Burlington Magazine," vol. xxii, p. 218, 1913.

§ See an article by me in "The Burlington Magazine," vol. xxv., Nos. 133 and 134.

\* Calendar of MSS. in the House of Lords. (Historical MSS. Comm. Report, vol. vii., App. p. 88.)

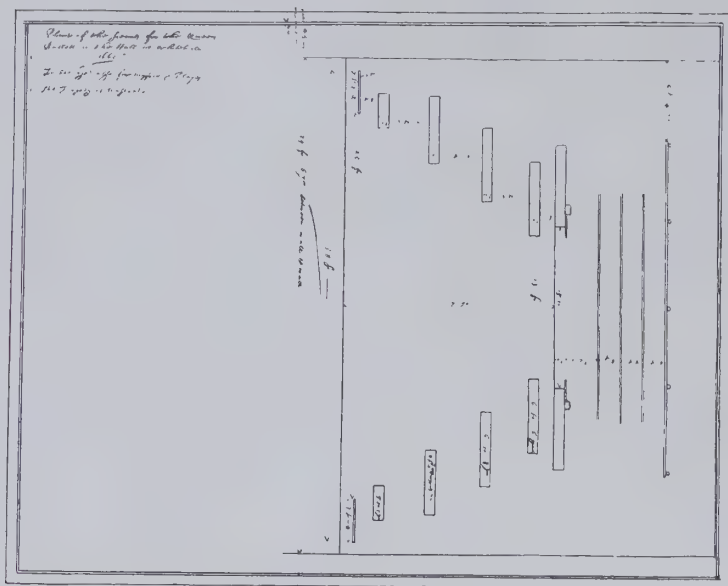
† *Ibid.*, p. 92.

‡ *Op. cit.*

§ State Papers, Dom., Charles II. Entry Book No. 4.

|| S. P. Dom., Charles II. Works Accounts (Greenwich), 1664-5.





1.—A PLAN OF THE STAGE AT WHITEHALL, 1665.

Designed by John Webb.

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Charles II block there which was carried out from his drawings. Important as was this undertaking the work could not have engrossed the whole time of so experienced an architect, and apart from his private engagements it can hardly be doubted that the King must have sought his advice in other directions. In going through the Works Accounts for the period of his employment, we find in addition to the ordinary charges of his office many payments for official journeys to and from London, and we may well suppose him to have been a frequent visitor at Whitehall. But it is to unofficial records that we must turn for light on Webb's activities at Court, and now it is his own drawings which form the evidence.

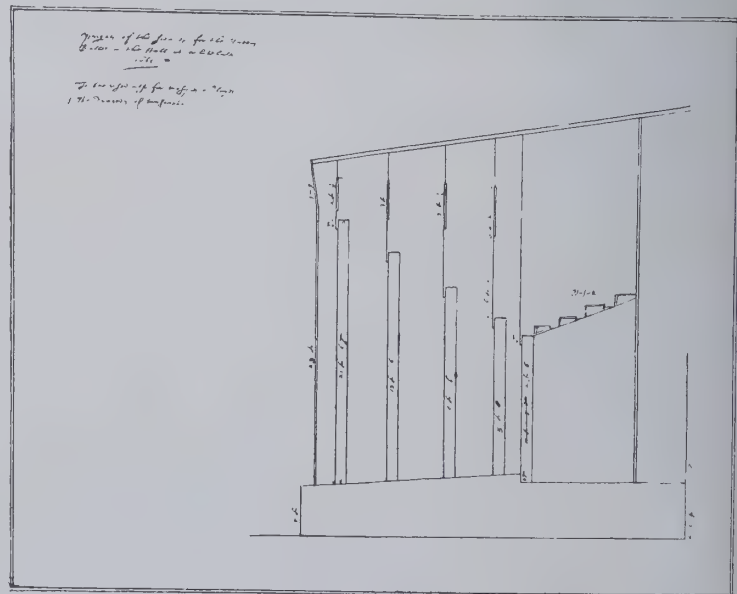
In the collection at Chatsworth are two drawings by Webb showing in plan and section his design for a stage at Whitehall dated 1665. The drawings Figs. 1 and 2 are respectively entitled, in his hand, the "Plant," and "Upright" "of the sceanes for the Queens Ballett in the Hall at Whitehall, 1665," with this additional inscription on each: "To bee used also for Masques and Playes. 1. The Tragedy of *Mustapha*." Webb was thus taking at the Court of Charles II the important position in the management of the royal theatre which had been held so brilliantly by his master Inigo Jones in the previous reign, and is here again shown to be taking precedence of his nominal superior in office in matters in which the amateur must certainly have failed. I am unable to say anything regarding the ballet arranged for the Queen for which the stage was in the first place designed. There are no designs by Webb among the Chatsworth drawings which can be identified with a stage setting of the kind. Information is not lacking, however, in respect to *The Tragedy of Mustapha*. Orrery's play had been first publicly produced at the Duke's Theatre, Lincoln's Inn Fields, by D'Avenant's company in 1665, and an entry in Pepys's diary for April 3 in this year records his attendance at a performance, perhaps the opening one. Three days later Evelyn, too, saw the play, for his diary contains a note to that effect. The period of the plague set in during the following month and theatrical performances, both at court and in public, were thenceforth abandoned, not to be resumed until a year and a half later. In the autumn of 1666

D'Avenant's company had reassembled and the first play to be performed by them after their period of inactivity was a command performance of *Mustapha* at Whitehall, on October 18.\* The date can be precisely determined, for Evelyn witnessed the production and thus writes of it: "This night was acted my Lord Broghill's (afterwards Earl of Orrery) tragedy called *Mustapha* before their Majesties at Court, at which I was present, very seldom going to the public theatres for many reasons . . . I was invited by my Lord Chamberlain to see this tragedy, exceedingly well written, though in my mind I did not approve of any such pastime in a time of such judgments and calamities."

Besides the plan and section of the stage already mentioned further drawings by Webb at Chatsworth include four designs for the scenery of *Mustapha*, showing him to have been responsible for the complete mounting of the play. The number of scenes designed for the staging of *Mustapha* is uncertain. The drawings at Chatsworth represent the first, third, fifth, and sixth scenes. The third scene, "A Shutter. Buda beleagured the Common," and the sixth, which is another "Shutter," "the Queen of Hungaria's Tent," are reproduced in Figs. 3 and 4. The first and fifth scenes, which were intended to be carried out "In Releve," show respectively, "The Turkish Camp drawne up in Battalia," and "Solyman's Tent." In style of execution and in the general character of their composition these designs bear a close resemblance to the scenery prepared by Webb for *The Siege of Rhodes*.

Webb manifestly considered his knowledge of the theatre to be an important part of his training as an architect, and emphasizes this fact in the brief supporting his petition to Charles II, when he states, "That he was brought up by his unckle Inigo Jones upon his late Maiestie's comand in the study of Architecture, as well that which relates to building as for masques, Tryumphs, and the like." And in petitioning the King for the second time for the surveyorship, a post he was fated never to fill—Wren being preferred to the office—he again refers to his work in the theatre in supporting his claim to consideration; making the highly interesting statement, that "At Whitehall hee made yor Theater, and thereby

\* J. Downes, "Roscius Anglicanus," 1708.



2.—A SECTION OF THE STAGE AT WHITEHALL.

An "Upright" by Webb of the plan shown above.

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3.—THE TRAGEDY OF MUSTAPHA. SCENE 3.

Designed by John Webb.

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discovered much of the Scenicall Art, wch to others then him-  
selfe was before much unknowne; yet . . . hee never re-  
ceived any reward."\* It may be, perhaps, unwise to accept  
this claim to scenic "discovery" in too literal a sense, yet  
Webb would scarcely have put matters so strongly to such  
an amateur of the theatre as Charles II had he not good  
reason for his assertion. It is true that in the first instance  
Webb learnt all he knew of this art from his master, but it  
must be remembered that a quarter of a century had elapsed  
between the production of the last masque at the Court of  
Charles I (in which Webb had actively assisted) and his  
taking charge of the court theatre in 1665. During the in-  
terval Webb's interest in the theatre had not abated, as  
witness his collaboration with D'Avenant in the production  
of *The Siege of Rhodes* in 1656.

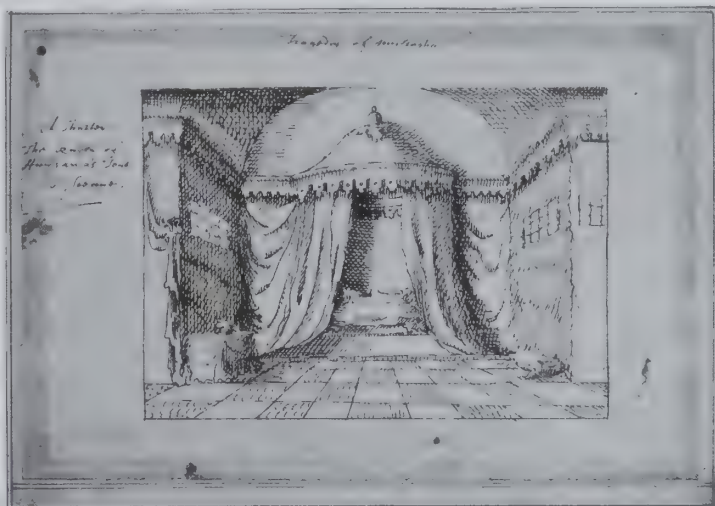
The stage system which Webb employed for mounting the  
Queen's ballet in the Hall at Whitehall, in 1665, is seen to  
be the same in principle as that developed by Inigo Jones,  
for this stage shows no variation in general disposition from  
that built for the production of *Salmacida Spolia* in 1640.  
It is in reality merely a slightly-simplified version of the earlier  
one, for Webb gives no indication, on his plan, of any provision  
for the machines which were such a feature of the *Salmacida  
Spolia* stage. If Webb, in asserting his claim to "discoveries"  
in the "Scenical Art," was referring to the production staged  
in the Hall, neither in his plan and section of the stage nor yet  
in the designs for the scenery can we see any justification for  
such a statement. But his definite use of the word "Theater"  
in referring to his work at Whitehall extends the question  
and raises a point of great importance.

The evidence so far forthcoming merely goes to show that  
he had fitted up a stage in the Great Hall, primarily intended  
for the ballet of 1665, and employed in 1666 for the pro-  
duction of the tragedy of *Mustapha*; but the temporary  
transformation of the Hall at Whitehall did not constitute it  
a theatre in the strict sense of the term, nor was it ever so  
described in the records. One building at Whitehall alone  
answers to this description at this period, and that was the  
Cockpit. For proof of this we may refer to the records of  
payments for the court entertainments, and in particular to  
the accounts of the Treasurer of the Chamber, Sir E. Griffin,  
covering the years 1660-71.† Here we find an annual charge

of £30 paid to George Johnson, being his wages as "keeper of  
His Ma<sup>ty</sup> Playhouse at the Cockepitt in St. Jameses Parke."  
This is the title for the year 1660-61, but in later entries we  
find the Cockpit variously described as "His Ma<sup>ty</sup> Theater  
at Whitehall," and "ye theater within His Ma<sup>ty</sup> Pallace of  
Whitehall." The foregoing extracts suffice to establish the  
identity of the royal theatre, and this fact established we  
must conclude that Webb's work at the palace was not en-  
tirely confined to the staging of productions in the Great Hall  
for it would seem that when he makes specific use of the  
word "theater," it can be no other than the Cockpit Theatre  
to which he alludes.

Originally built for the purpose of the royal sport by  
Henry VIII, during the period in which Inigo Jones was  
actively interested in theatrical productions at court,  
records are available of the presentation of plays at the  
Cockpit in the time of Charles I.\* But, notwithstanding  
the numerous collected records of Inigo Jones's theatrical  
work at Whitehall, his connection with the theatre in the  
Cockpit has not hitherto been definitely established, so that  
the drawing by him, Fig. 6, here reproduced from the  
original in the Chatsworth collection, has thus a special  
interest, apart from the evidence it provides of the equip-  
ment of the building with an efficient stage system. This  
sketch represents a preliminary design for a stage setting,  
and is inscribed in the margin in Inigo Jones's hand "for  
ye Cokpitt for my lo. Chāberlin 1639." It is a rapidly-drawn  
first rough-out of a scenic composition, and within the  
proscenium arch forming the stage front are seen the ap-  
proach and fortified entrance to a walled city whose towers  
are introduced as points of interest in the scene. Repre-  
sented on the wings, or "side scenes," is a double row of  
tents—four on either side, suggesting an army encamped  
before the city. The proscenium which frames the setting  
here takes the form of an arch of regular architectural com-  
position, and in this particular the design departs entirely  
from the known type of proscenia used for the mask stage  
by Inigo Jones. The latter were invariably designed as  
rectangular openings usually bordered by pilasters sup-  
porting a frieze, the whole being carved and ornamented  
with symbolical decoration. One point of likeness with  
the mask proscenia is observable, however, in the cartouche

\* F. G. Fleay, "Chronicle History of the London Stage," 1890.



4.—THE TRAGEDY OF MUSTAPHA. SCENE 6.

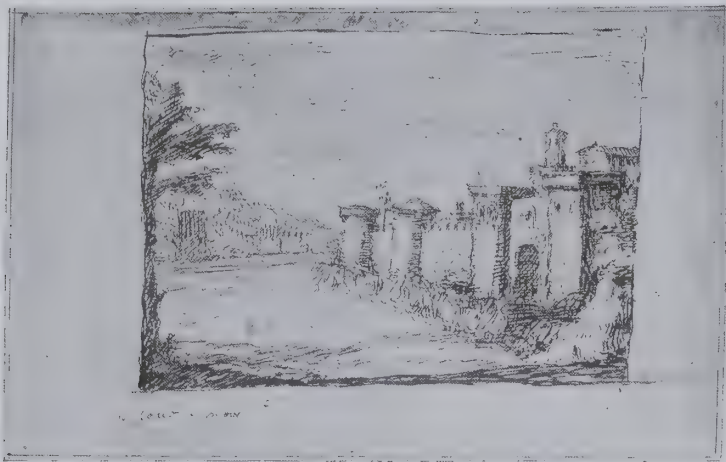
Designed by John Webb.

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\* S. P. Dom. Charles II., 251, No. 120.

† S. P. Dom. Charles II. Declared Accounts—Pipe Office, Roll 546.





5.—THE QUEEN OF ARAGON. 1640.

A study for a scene by Inigo Jones.

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panel, or compartment, at the crown of the arch which was certainly intended to receive an inscription of the title of the piece. So rough is the sketch of the scenery that Inigo Jones has written on his drawing the names of the various parts of the scenic composition to indicate its make-up. Thus on the view of the city which would have been represented on the back scene, he writes "Citti of rileve," to show that this part of the scenery was to be modelled in relief, and not entirely rendered in paint on a canvas flat. Behind this part of the scenery the "back cloth" is indicated, and above, on the "sky borders," appears the word "cloudes." On the wings the word "tents" is written on either side.

It will be noticed that a series of short vertical lines is sketched in along the line of the stage front, and it is difficult to determine the precise significance of this detail. The lines may possibly show that a railing ran along the front of the stage. It is perhaps going too far to suggest that they indicate an arrangement of footlights.

I can trace no further material in the Chatsworth collection relating to this design, and the drawing being unaccompanied by a plan, and itself but the merest sketch without indication of scale or dimensions, nothing can be learned from it of the size or the full possibilities of the Cockpit stage at this period.

So far as the actual setting is concerned it is just possible that it may have been prepared for D'Avenant's play, *The Siege*. Unhappily, precise information seems lacking of the date of the first production of this piece, but in the opinion of Maidment and Logan the play was first acted at some time before the Civil War.\* D'Avenant makes Pisa the scene of his play's action, and in the pourparlers preceding the actual siege, the governor of the city, in refusing entrance to the commander of the opposing forces, suggests that he can "lie i' th' suburbs." The encampment depicted in Inigo Jones's sketch may well represent the army sitting before the town.

A besieged town also formed the main setting of Habington's play, *The Queen of Aragon*, for which Inigo Jones designed the scenery when the piece was produced at court. His study for the first scene is reproduced in Fig. 5 from the original at Chatsworth. But it will be observed that the setting of the siege in this design does not correspond

with the Cockpit setting, and as Habington's play was not performed until 1640, it must thus be placed out of count. While speaking of this production it is of special interest to record here that although there is a study by Inigo Jones for the first scene of the play, the designs for other scenes in it preserved at Chatsworth are drawn by Webb. This is a highly significant fact, and certainly shows that Inigo Jones considered his assistant sufficiently master of this particular technique to allow his collaboration to extend to the actual preparation of the scenery.

Slight as is Inigo Jones's sketch of the Cockpit stage in 1639, one important fact at least can be gleaned from his drawing, and that is that, at this date, if no earlier, sufficient stage-room was provided in the building to mount a play on the recognized lines, though not necessarily on the same scale, of the settings in current use on the masque stage at Whitehall. The history of the Cockpit building must now be carried into the succeeding reign.

To follow the history of any particular building, or even group of buildings, in the maze of more or less haphazard structures which went to make up the old palace of Whitehall, always must be a difficult task, for no studied or regular scheme of development seems ever to have been adopted for its enlargement. Constant additions and alterations appear to have been carried on during successive reigns, and this seems particularly to be so with the group forming that part of the palace lying to the west of The Street.\* If Faithorne's bird's-eye map of London, published in 1658, is to be relied on for detail, the Cockpit at this date was still an isolated structure standing apart from the other buildings in St. James's Park. But in Fisher's plan of Whitehall,

\* A continuation of the "Whitehall" of this period southwards from the "Holbein" Gate.



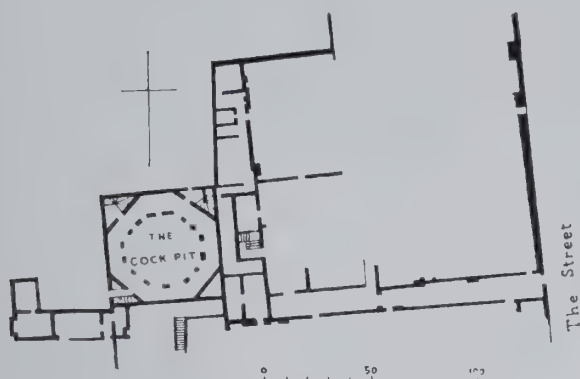
6.—A STAGE SETTING FOR THE COCKPIT THEATRE, WHITEHALL, 1639.

By Inigo Jones.

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\* "The Dramatic Works of Sir W. D'Avenant," ed. by J. Maidment and W. H. Logan, 1872-74.





7.—THE COCKPIT.

A Detail from Fisher's plan of Whitehall as engraved by Vertue.

our chief and invaluable source of information as to the disposition of the palace in the latter part of the seventeenth century, the ever-spreading buildings are shown to have linked up the Cockpit with the general group. Until the late Mr. Walter L. Spiers published the results of his careful study of the topography of Whitehall the date usually ascribed to Fisher's survey was that given in Vertue's engraving of it, the year 1680, but Mr. Spiers satisfactorily showed that the original plan must have been drawn at some earlier time, and he suggested the period between 1663 and 1670 for its compilation.\*

In Faithorne's view the Cockpit is seen to be a two-storied structure of octagonal shape, crowned by a pyramidal roof, and this no doubt represents the building as it had stood unaltered from the time of its erection in the reign of Henry VIII. There is no plan of the building at this period. From five to twelve years would appear to elapse between

\* "London Topog. Record," vol. ii., p. 26.

the publication of Faithorne's engraving and the plotting of Fisher's survey, and at some time during this interval the Cockpit obviously must have been remodelled, for in the latter's drawing (Fig. 7) the structure has now become square on plan, though still shaped internally as an octagon, and, as has been said, is seen to be linked up with the surrounding extensions of the palace, a regular entrance called the Cockpit passage giving access to the building from The Street.

An excellent idea of the external appearance of the remodelled Cockpit at this period may be got from the view of Whitehall painted by Hendrik Danckerts, reproduced in Fig. 8, from the original in the possession of the Earl of Berkeley. This picture, which so usefully complements Fisher's plan, was one of the collection of views of London exhibited at the Burlington Fine Arts Club in 1919, and in an illuminating note upon it Mr. Philip Norman gave his reasons for dating the painting "between 1670 and about 1677, perhaps not much after the earlier date."\* In this view we see the north and west fronts of the Cockpit, the two doors on the latter front corresponding with the staircase entrances shown on Fisher's plan.

Among the drawings in the collection at Worcester College, Oxford, is an unnamed design for a small theatre, represented in a general plan of the building and an elevation and plan of the stage drawn to a larger scale (Fig. 9). Attention was first drawn to the design by Professor Lethaby in an article on Inigo Jones's work in the theatre, to whose authorship he attributed it.† Up to the present, however, no evidence is forthcoming of Inigo Jones being its originator.

\* "Catalogue of a Collection of Early Drawings and Pictures of London, etc.," Burlington Fine Arts Club, 1920. To make the detail of the Cockpit building as clear as possible only a portion of the picture is reproduced here.

† "Architectural Review," vol. xxxi, pp. 189-90.

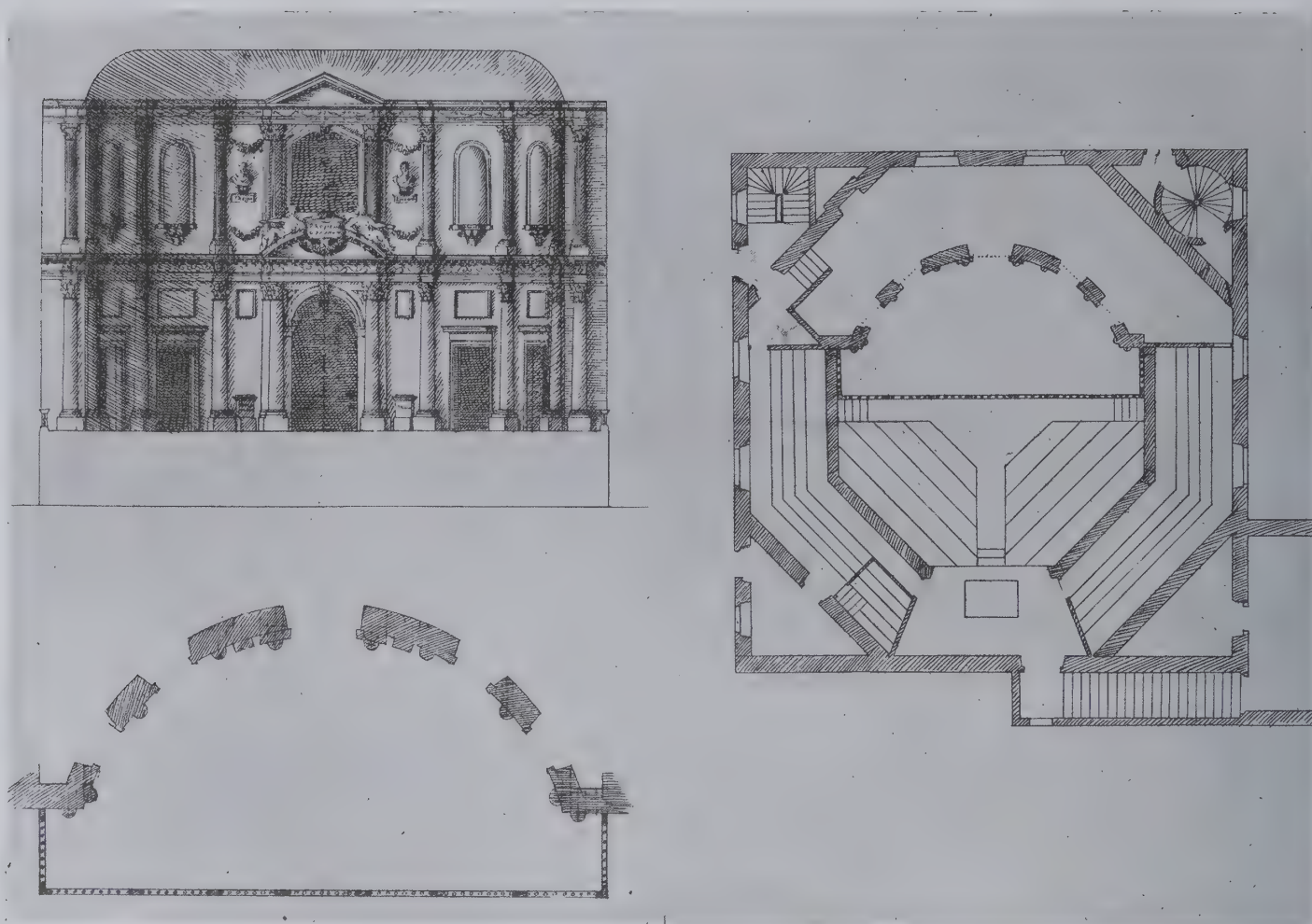


From the original in the possession of the Earl of Berkeley.

8.—WHITEHALL. Painted by Hendrik Danckerts between 1670 and 1677.

Danckerts's painting gives an excellent view of the Cockpit which can be seen in the centre, immediately above the statue.





9.—A DESIGN FOR REMODELLING THE COCKPIT THEATRE, WHITEHALL.

Drawn by John Webb.

Worcester College Collection, Oxford.

All that might be said of it on that score was that the design formed one of the general collection of drawings by him, but also including those of his assistant, John Webb. It may be said at the outset that the drawing itself forms a typical example of Webb's careful and workmanlike, if somewhat uninspired, draughtsmanship. Difficult as it admittedly is, in certain of their line architectural drawings, always to distinguish between the work of master and assistant, where any figure drawing is involved a mistake can hardly be made. The swift and bold manner in which Inigo Jones drew the figure is one of the most distinguishing features of his work. In many of his architectural drawings, too, it is evident that he did not like the restraint imposed by ruler and setsquare, and following a preliminary setting-out of the main lines of the drawing by a series of lines drawn with a point, he inked in the sheet largely in freehand. His characteristic use of the brush in rendering the shadows is a noticeable feature of his architectural drawings. Webb's manner of finishing, on the other hand, was entirely different, and his drawings, which are mostly executed in the style of the design now being considered, bear evidence of his slower and ruler-guided pen. The method of rendering the shadows by a system of hatched lines, employed in this example, is typical of Webb's work, and though he sometimes adopted his master's method of heightening the drawing with an ink wash, he more usually drew with the pen, and did not readily use the brush. In the sculpture forming part of the decoration of the stage background in the present drawing, his lack of confidence in handling the figure, and he never attained a mastery of it, is manifest.

Following Professor Lethaby's discussion of this design, it was described more fully at a later date by Mr. Hamilton Bell,\* and still more recently has been dealt with by Professor J. Q. Adams,† who rightly identified the plan with the Cockpit Theatre, Whitehall, as seen in Fisher's survey of the palace. There can be no questioning the identification, which is readily confirmed when the dimensions scaleable from Webb's plan are compared with those of the Cockpit building. Professor Adams, however, accepting the drawing as an original design by Inigo Jones, goes so far as to identify it with a "new theatre at Whitehall," presumably built in 1633, to which he finds a reference in the introductory speech addressed to the King and Queen at the production of Thomas Heywood's play, *The Rich Jew of Malta*, at Court in that year. But with the new evidence now furnished by Inigo Jones's design for a stage setting at the Cockpit Theatre in 1639 any such conclusion is ruled out entirely. In this drawing (Fig. 6) a wide proscenium arch forms the entire front of a stage obviously planned on the lines of those used for the masques. It is a picture stage, pure and simple.

Turning to the Cockpit Theatre as seen in Webb's drawings (Fig. 9), we find a stage of quite another form. In this design, which it need hardly be said derives from Palladio's Olympic Theatre at Vicenza, a permanent scene forming an architectural background to the stage proper, after the manner of the Roman theatre, takes the place of the open "proscenium" arch of the picture stage intended as a frame for the entire scenic setting. Scenery such as is indicated

\* "Architectural Record," vol. xxx.i., p. 263 *et. seq.*

† "Shakespearean Playhouses," pp. 391-400.



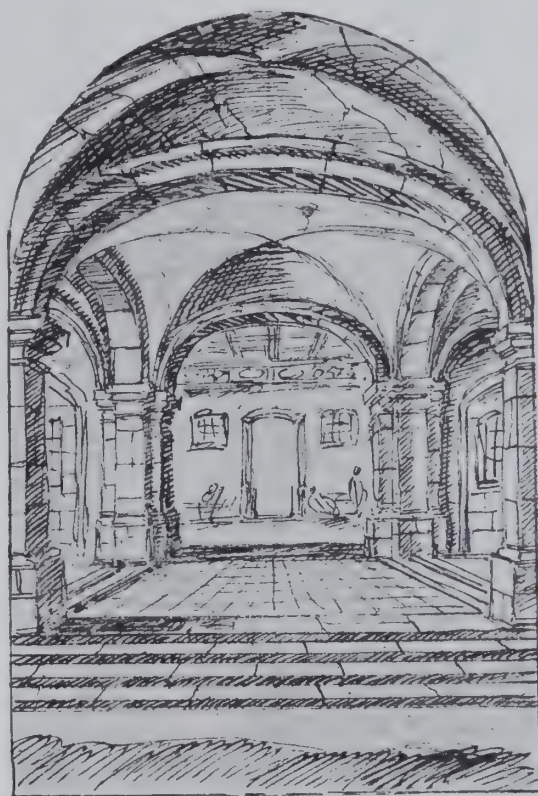
in Inigo Jones's earlier drawing could find no place on a stage of this nature.

That the scheme represents no more than a remodelling of an existing building can hardly be questioned. It cannot be thought that either Inigo Jones or Webb would have dealt with an open site in the manner shown in the plan before us. That the main alteration to the Cockpit consisted in squaring up the octagon so as to provide room for internal staircases, also seems borne out from an examination of the view of the building seen in Danckerts's picture of Whitehall (Fig. 8). It will be observed that a series of pinnacles, or colonnetes, surmounted by carved figures appear at intervals along the crenellated parapet carried round the building, and these correspond with the points at which the descending lines of the octagonal roof, if projected, would intersect the lines of the main walls. These features seem entirely characteristic of the earlier building and serve to emphasize its original octagonal form.

Inigo Jones's ideas on theatre planning are plainly evident in his design for a theatre preserved in his copy of Palladio in the library of Worcester College, Oxford, which was described in "The Burlington Magazine" for 1917,\* where in the arrangement of the auditorium he was seen to adopt a modified version of the seating plan of the classic theatre on the lines illustrated by Serlio.† With such a precedent set for him it can hardly be suggested that Webb would have departed from it had he been planning a theatre on an unrestricted site.

Whether the scheme for remodelling the Cockpit Theatre, as seen in Webb's drawings, was ever carried out in entirety cannot be decided on the evidence at hand, for Fisher's rough ground plan is too small in scale and insufficiently detailed to give any indication of the form of the stage. But a remarkable series of three designs for scenery, preserved in the Chatsworth collection, might seem to furnish evidence that the scheme for the Cockpit stage was carried to a further point. These drawings, which strongly resemble Webb's work, comprise studies for back scenes unique in form among the other scenic designs in the collection, for they were expressly designed to suit a narrow arched opening answering to the shape of the central "door" shown in the elevation of the Cockpit *scena*. The scenes are respectively entitled in Webb's hand, (1) "A palace," (2) "An army," and (3) "A prison."‡ The latter design is reproduced in Fig. 10. It is squared off in pencil, each square representing 1 ft., and working from this scale the scenes measure 9 ft. in height and 6 ft. in breadth. The central "door" of the Cockpit *scena* scales 8 ft. 6 in. in height, and approximately 6 ft. in width, so that an opening of this size would have been in the right proportion and shape for the framing in of such scenery.

A stage of this type is certainly not one which we can imagine being readily adopted by Inigo Jones, for a study of his work for the masque stage cannot but show that in its development under his hand the tendency was for the production of settings exhibiting an ever increasing elaboration of scenic display. That he contemplated the adoption of a stage modelled on that of the classic theatre, as re-introduced by Palladio, was shown in the theatre design by him mentioned above, but in his handling of this scheme it was evident that the underlying idea was the radical modification



10.—A PRISON.

A Design for scene in an unidentified play.  
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of the classic *scena* so as to permit the free use of the settings which made his stage so famous.

When the fact that Inigo Jones's design for the Cockpit stage (Fig. 6) is dated so late as 1639 is taken into full consideration, and that his latest known work for the court theatre of Charles I, the mounting of D'Avenant's *Salmacida Spolia*, the last of the masques, was carried out in the following year, it seems doubtful that any theatre building would have been undertaken during the difficult period preceding the end of the reign. To this fact, too, must be added the evidence of Faithorne's drawing of the Cockpit, as seen in his view published in 1658, where the building is shown to be still purely octagonal in form. Much more probable is it that the alterations to the Cockpit were carried out during the period of the revival of the theatre at the Court of Charles II, and in support of this contention we have Webb's definite statement of his work there, when he says in addressing the King, that, "At Whitehall hee made yo<sup>r</sup> Theater." It must be remembered, too, that his official connection with the court, which recommenced with his appointment as surveyor assistant to Denham in 1663, extended until 1670. And it is certainly remarkable that the date ascribed by Mr. Spiers to the compilation of Fisher's plan of Whitehall, showing the rebuilt Cockpit, corresponds precisely to this period. It appears reasonable therefore to assume that in these drawings by John Webb we have an ingenious scheme for remodelling the Court theatre for which the credit must be given to him.

[I have to thank the Duke of Devonshire for permission to reproduce here the various drawings from the Chatsworth collection, and the Earl of Berkeley for the reproduction of the painting by Hendrik Danckerts in his possession. I have also to thank the authorities of Worcester College, Oxford, for allowing me to publish the drawing in their collection.]

WILLIAM GRANT KEITH.

\* See an article by me in "The Burlington Magazine," vol. xxxi., Nos. 173 and 174.

† "Architettura," 1545.

‡ The titles are written in black lead, and in drawing No. 3 the inscription is almost entirely obliterated.



# A Garden near Stockholm

The Home of Professor Carl Milles



**H**OW many artists, I wonder, have had that supreme happiness which has fallen to the lot of the famous Swedish sculptor, Professor Carl Milles: the chances of realizing, to the fullest extent, his visionary dream of an absolutely beautiful home?

At Lidingö he found natural conditions such as very few capitals can boast in their immediate vicinity, a glorious view over the blue waters of the Värtan, the festive Swedish sky, and lofty pine trees whose clean trunks and branches the generous sun endows with a rich coppery glow.

The illustrations will give some idea of what an artist of Milles's extraordinary power of imagination has been able to create on such a favoured spot. The evolution has been gradual, but following pre-conceived artistic lines, and the professor has a lucky hand in discovering fragments, often utterly neglected till he found them, though of marked historical interest; to mention one example, the handsome isolated column which dominates some of the views, mirroring its slender form in the beautiful pond, and which hails from the opera house of King Gustavus III, long ago demolished to make room for a more commodious and modern edifice. Professor Milles found this magnificent column in a Stockholm lumber yard.

It will be observed that the architect and the sculptor, hand in hand as they ought to be (London would have finer monuments were this rule more frequently adhered to), are

to the fore in every one of our illustrations. And how admirably have they not acquitted themselves of the task, the very enticing task, set them. Picturesque walls with niches, pergolas, and terraces, ornamental ponds, fountains of great beauty, tiled walks—these do not exhaust the charms of the Milles's garden. Professor Milles is a past-master in highly decorative fountains, original in conception, their beauty further enhanced by the skill with which the material has been chosen and treated. In the corners of a large pond are drooping willows, and water-lilies and other plants of rare beauty have been acquired from afar, selected with never-failing judgment; while amongst the crevices of the flagged walks mosses and lowly rockery plants quite spontaneously spring into life.

It goes without saying that the scheme for a garden like this has been planned with the greatest care and circumspection, and it would surely require an artist of marked genius to bring about such a faultless consummation, avoiding the pitfalls of diverse nature which he had to confront. Overdoing and overcrowding have been skilfully avoided, and there is not a tree, not a column, not a piece of statuary which could have been better placed and turned to better account. Although a vast amount of labour has been brought to bear on this garden, it does not in any part strike you as a laboured product.

GEORG BRÖCHNER.





A COURTYARD TREATMENT.



IN THE LOGGIA.



THE LOGGIA, AND AN ORNAMENTAL FOUNTAIN.





THE POND.



THE POND.

The owner found the great column shown in the upper illustration in a Stockholm lumber-yard. It belonged originally to the Opera House of King Gustavus III.





THE POND.

This garden, and the house which it surrounds, is set on a height not far from Stockholm, overlooking a magnificent panorama.  
In the background can be seen the waters of the Värtan.





A TERRACE.

With pine trees which are themselves decorative garden features.



A FOUNTAIN IN THE GARDEN.

The owner is a sculptor and the garden contains many examples of his work.



# Adelaide House, London.

Designed by Sir John Burnet, A.R.A., and Partners.

Sir John Burnet, Thos. S. Tait, and D. Raeside.



THE FIRST SKETCH DESIGN FOR ADELAIDE HOUSE.

From a drawing by T. S. Tait.

**S**AVE in the case of more modest dwelling-house design, architectural styles have always been imported into England in their already definite state. Times have changed; English architects are now attacking the problem of future building formulæ contemporaneously with their brethren of the Continent and the two Americas. Herein, to me, lies the importance, in the history of British architecture, of such essays on a considerable scale as Adelaide House.

What exactly is the problem with which the modern designer is confronted? It is the constitution of a new style of architecture at one with the æsthetic of the near future. Note that I have not written: a new style that shall be adapted to the conditions of modern life and commerce. I wish to avoid the use of the word "adapted." A satisfactory æsthetic is not the result of an adaptation. Adaptation is within the reach of ingenuity; but though ingenuity may play a greater part in execution than many transcendental and unpractised art critics may be inclined to allow, still it cannot, unaided, account for all the content of art.

But any valid æsthetic is an unconscious transcription of the mentality of its epoch, which mentality is the outcome of conditions; in this way there is coherence between the nature of the æsthetic and the conditioning of the moment.

So in any work of art we may trace to their source divers elements of the artist's technique; no man stands apart, indebted neither to his epoch nor to his predecessors; though a genius both submits to his actual conditions and moulds those of the immediate future. But a great artistic

production should only yield the secrets of its conception to intensive analysis, and then only in part. The first impression we should receive from it should be that of a homogeneous unity. Such unification is precisely what we demand from the great artist; once he has enunciated the new formula it is comparatively easy for second grade men to bring variations to it. The new unity is composed both of a novel organization of the inevitable elements of art, and of groupings of them already co-ordinated by predecessors. These are the conditions of a fully valid æsthetic innovation; it will perhaps be interesting to try to find out whether Adelaide House fulfils them.

One essential of æsthetic unification in the plastic arts is a satisfactory relationship between the material employed and the statement of the artist's mentality; the statement must be adequately made in just terms of the material. The design of a statue destined to be cut in stone is in many ways dissimilar from that of a figure which is to be cast in bronze; yet both will be æsthetically of their epoch. A piece of furniture, a stone building of the same period are manifestly homogeneous, although stone and wood differ considerably in the organization of their resistances and in visible quality of surface.

To what exact extent the use of steel framework—the inevitable resisting factor of future large construction—should be obviously shown in outward design, to what extent it should be dissimulated, is a very delicate point. I am inclined to favour frank admission. By dissimulation I do not mean simple covering up with some surface material; I mean the use of constructional forms originally designed to resist certain thrusts now more or less entirely suppressed. In the statement of our new æsthetic position we must only retain our belief in the necessity of expressing fundamental stability and balance of parts; all secondary groupings of elements, however satisfactory they may have shown them-



A SECOND DESIGN FOR ADELAIDE HOUSE.

From a drawing by T. S. Tait.





THE THIRD DESIGN.

From a drawing by T. S. Tait.

selves to be in the past, must be sternly examined and, if necessary, cast aside.

We do not always realize the magnitude of a revolution when it takes place during our own lifetimes, unless it be accompanied by sudden and dramatic features. Undoubtedly modern building expression must be affected by the advance of engineering. Engineers, as a rule, do not bow the knee before æsthetic gods; nor, as they make a special study of the nature of material resistances, do they hesitate to accord an unusual design to an unusual material. For example, they quickly reconciled themselves to placing, as often as not, the arch of a steel bridge over, instead of under, the roadway. In composing the architecture of steel-frame buildings we must free ourselves to the same extent from preconceived ideas whenever it be necessary to do so. On the other hand, mechanical efficiency and beauty are not absolutely interchangeable terms, though they may be perhaps more closely allied than is often thought. It is the task of the complete artist to find a solution exactly answering the demands of both.

That the solution sought for lies in the direction of great simplicity of design, rescued from poverty by sheer perfection of proportion, becomes more and more evident. Insensibly our eyes accustom themselves to the simple unornamented lines of motor cars, to the compact design of a modern train or steamboat, to the fashion even of women's dress. All these ever-recurring terms of daily life habituate the eye to a plastic æsthetic of parsimonious efficiency devoid of added ornament. But ornament, added detail, complication in all its forms, amuses and distracts us from noticing proportional failing; and a sense of elegant and harmonious proportion is what is most wanting in British artists, the greater number of whom express the national craving for the picturesque; this is only another name for an æsthetic based upon variety, in contradistinction from the formal ideals which find their origin in a desire for unity.

When—on arriving from abroad—I first saw Adelaide

House I knew nothing at all about it; I came upon it by chance, and it at once interested me. At the same time I was struck by a discordance between the style of the group composed of the cornice with the column-like corner piers (if piers they may be called) and the style, purely geometrical, of the chequer-board arrangement of the enclosed window system. I first studied the river front. If, on a photograph of it, we hide the windows, the pier and cornice framing what remains gives quite a different æsthetic impression from that given by the whole; we receive an impression that I shall have perhaps sufficiently defined if I speak of it as distantly Egyptian. The two main facts of the façade design are not homogeneous; some additional modification must be brought either to one or to both before they become identical in species. A bold use of equal repetition has been made almost throughout the window system. Whether it be possible to render such an invariable arrangement completely satisfactory I will not venture to say; but I scarcely think it possible to combine it with the æsthetic of the cornice. One would feel that the piers' tremendous straightness would be better crowned by a convex form as in the entrance columns, black, doric, and now dissonant with the great upper moulding. The thinness inherent in a curved concave member should be justified by other ornamental complexity. Just balance in the use of simplicity in alliance with the concave factor is found in Egypt; the columns of the Osiris temple at Karnak offer an example. But mark the subtle sweep of the shaft's profile, the block posed above the capital, and how the ornate portion fills two-fifths of the total height. The Adelaide House cornice might have harmonized with some slight, but magnificent, convexity of the piers, though I cannot think such an æsthetic fitted to England, but I may be wrong. Surely in the present instance some variation might have been imported into the window plan in order to weld together the two groups of form.



THE FINAL DESIGN.

From a drawing by T. S. Tait.





A DETAIL OF THE MAIN ENTRANCE.

Scale is a potent factor in æsthetics; continued repetition, satisfactory in oriental latticework, may cease to be so when dimensions are increased. On the smaller scale of the Kodak building in Kingsway a similar lattice scheme of windows is more easily accepted, as is also the method of terminating the summit. But then we all know how difficult it is to manage large-sized composition. The nearly unrelieved wall extent of a Florentine palace is valid because it plays the part of a grandiose background to the proportioned arrangement of the rare points of interest placed upon it. But its surface must not be broken, or it at once loses its quality of neutral ground.

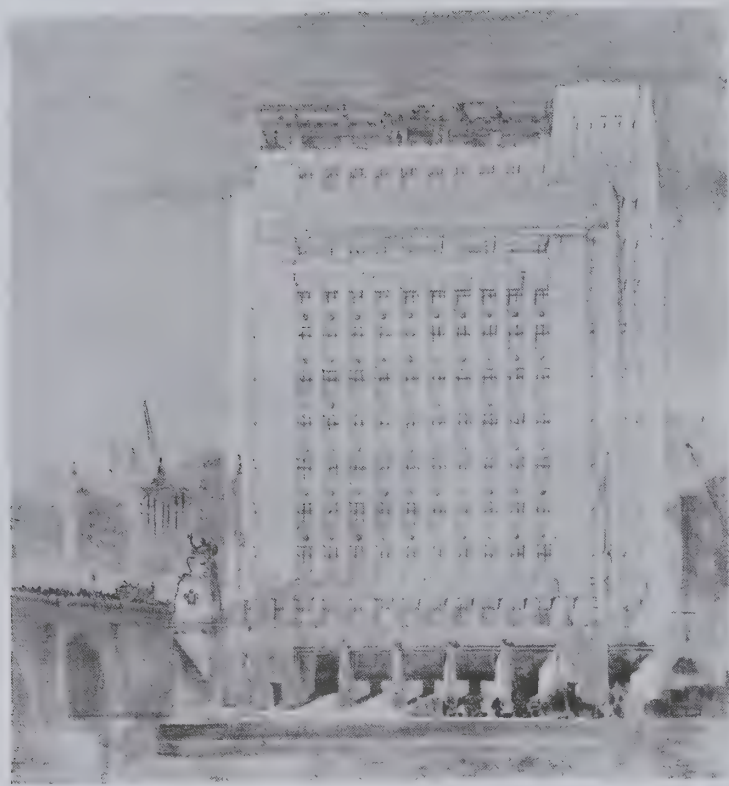
In the principal façade of Adelaide House the massive stonework that rises about the entrance to the height of the second floor does not count at all, overwhelmed as it is by the multitude of windows; it thus does not fulfil its double *raison d'être*: that of rectifying the crushed appearance of the entrance; and that of introducing a secondary area in agreeable proportional relation to the whole. Could not the architrave immediately above the four black columns have been thrown slightly back with a view to including the six first-floor windows in the doorway group?

Then would it not have been possible to introduce a very

discreet and significant variety into the vast area of windows? How much interest might have been added, for example, by throwing back the horizontal—again however slightly—between the third and fourth floors, thus somewhat uniting the two rows of windows. If such a frank derogation from the strictly rectangular type be allowed in the cornice, might not an occasional chamfer be permitted over one or two ranks of windows? The metal stars, intended to add variety and carry the note of the gates throughout the work, rather defeat their own object, because their great number revives the idea of repetition; moreover, somehow or another I do not feel that the star is a form of ornament fitted to the rest of the scheme. I am inclined to think that the whole might be unified to a much greater extent, both by diminishing the ornamental factors at the top in importance, and by introducing almost imperceptible variations into the window arrangement.

Massiveness is no defect in architecture, but should it oppress? The entrance seems almost crushed out of existence; yet the superincumbent mass is light enough in appearance, and with the smallest variation might have been rendered gay. There again, in the entrance, one feels the sombre influence of Munich. Surely life is sad enough in





THE RIVER FRONT.

many of its aspects; need we insist upon sadness in our art? Can we not leave aside ponderous Germanic things and learn more of joy from the Latin peoples? Especially as, in this case, the mausoleum note of the entrance is not in harmony with the lightness of the rest. That a design in black and white can be glad enough Grecian vases testify; could not the band of black marble in the entrance have been split to two or three thinner members agreeably spaced? In that way gaiety of effect would be substituted for depression. Or better still, the exigencies of space utilization necessitate comparatively low ceilings; the wide, dark band just halfway up the wall tends to reduce the apparent height still more; would it not have been better to seek some interesting arrangement of vertical lines, which would have had the opposite effect? Large floor area under low ceilings is a modern obligation; attention should be directed to the study of all possible means of alleviating its depressing effect by

means of interior proportions and decoration. A room may often be seemingly heightened by carrying the ceiling tint down the first foot or so of the wall, and then instituting a change of colour. Also choice of tint means much.

To return to the whole design which, fine and impressive, first arrested my attention; judging from the preliminary drawings an attic story is yet to be added. This makes me still more dissatisfied with the projecting cornice out of touch with the discretion of the rest, and a marked meagreness of the mounting profile line; it is a last remnant of the first colonnade project, and should have been abandoned, I feel, with the Corinthian columns and the recessing that accompanied them, as has been done in the definite structure of the tower. Here, indeed, we touch upon what to my mind is the weak point of the design. In spite of its many qualities, its daring attack on modern difficulties, it poses the problems of the future as often as it solves them. The project has been altered many times; it is not, from the start, a new and consistent inspiration, offspring of a master-mind and strong with definite personality. It does not disclose a perfectly homogeneous conception of ground plan, volume, and elevation, unhesitating in coherence of essential lines and type; so it fails to engender one sole and splendid symphony.

Nevertheless, Adelaide House is a genuine achievement; nor in my office as critic do I wish for a moment to belittle its greatness. Sir John Burnet and Partners have made history; they have given English commercial architecture a definite modern expression. It remains for us to make of Adelaide House and buildings like it the foundation for a modern tradition.

VERNON BLAKE.



FROM LONDON BRIDGE.

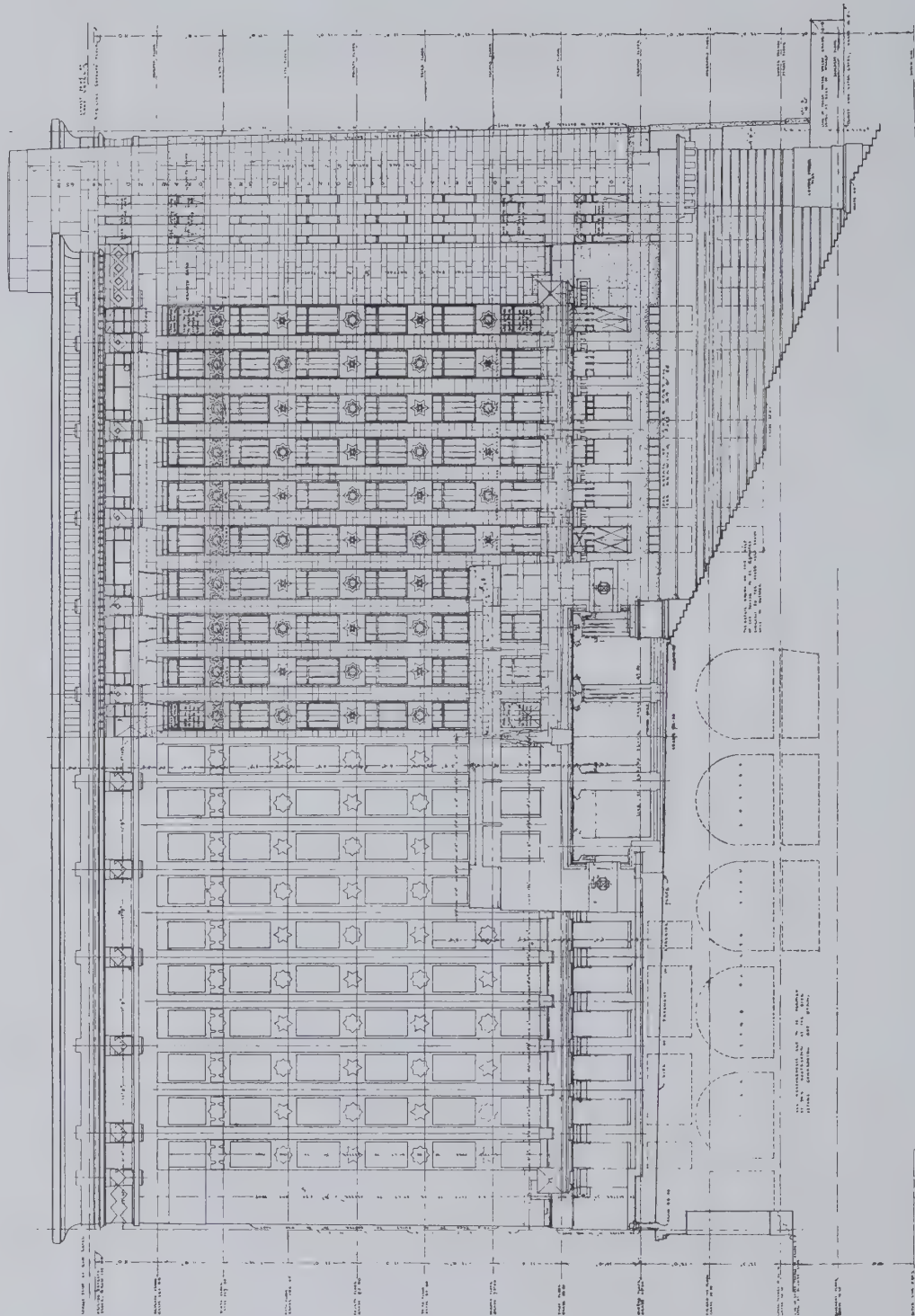




THE MAIN FRONT FROM ADELAIDE PLACE.

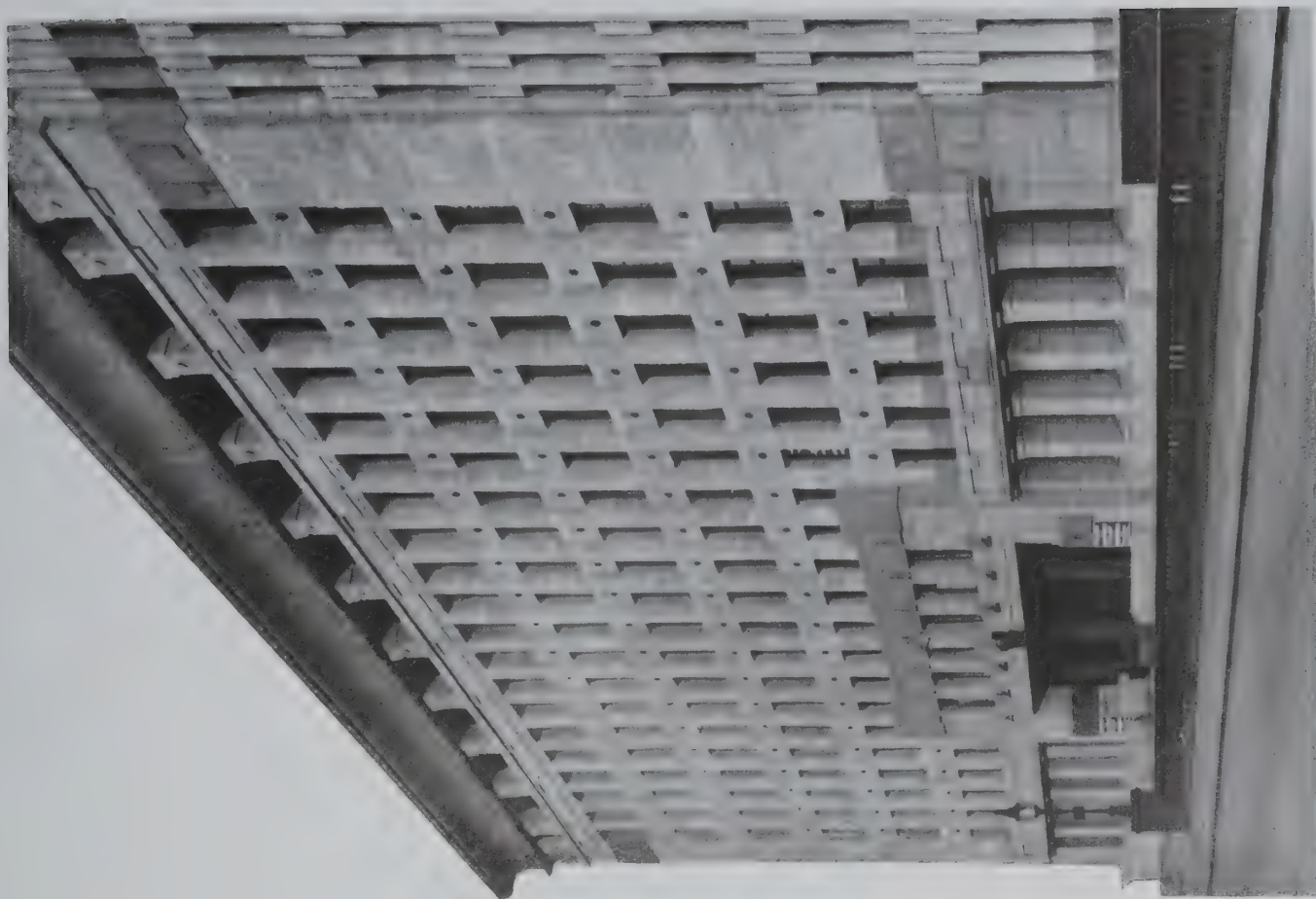
A view towards London Bridge. It should be remembered that Adelaide House is incomplete. As reference to the drawing on the opposite page will show, an attic and roof garden are still to be built.



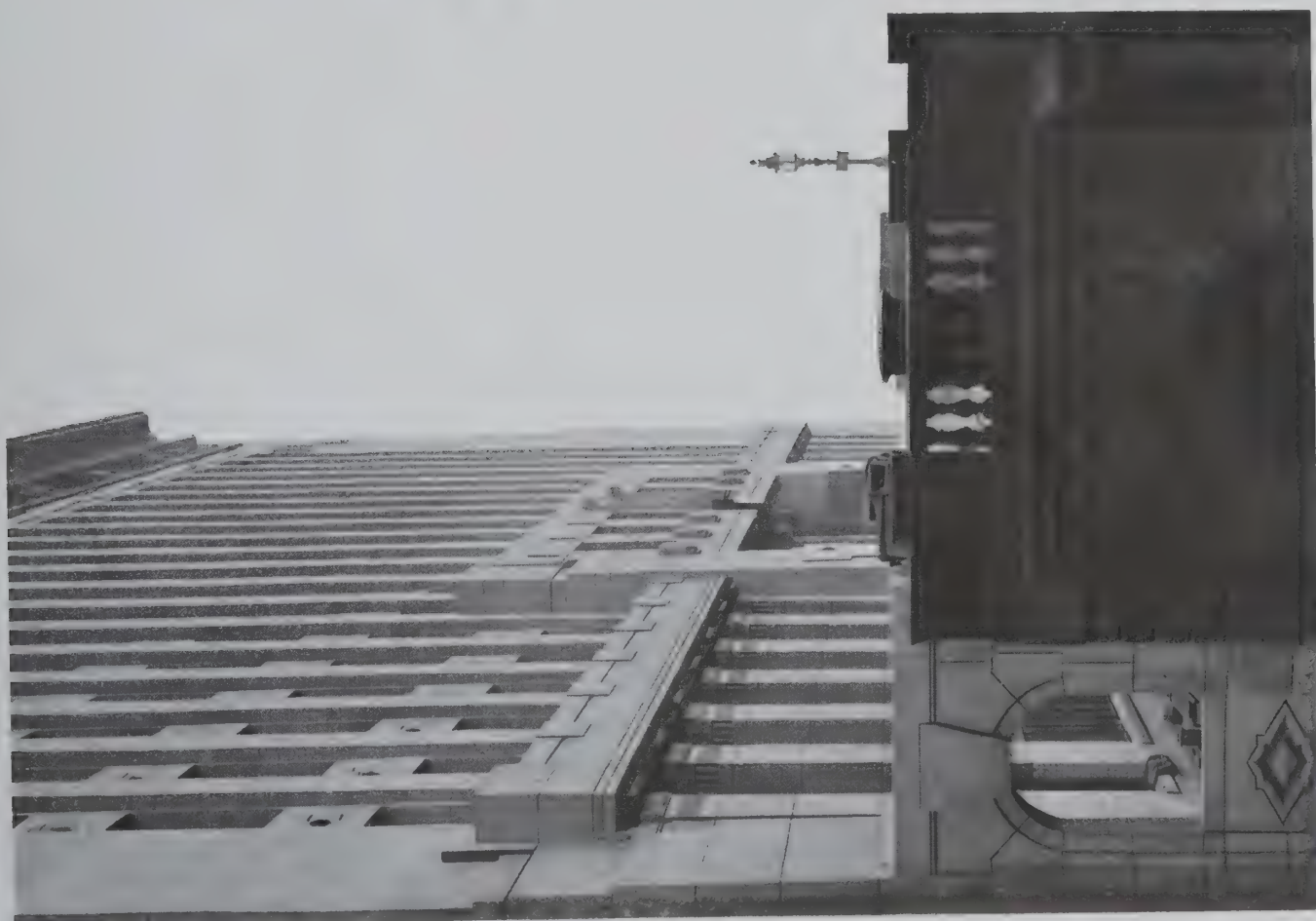


THE MAIN FRONT.



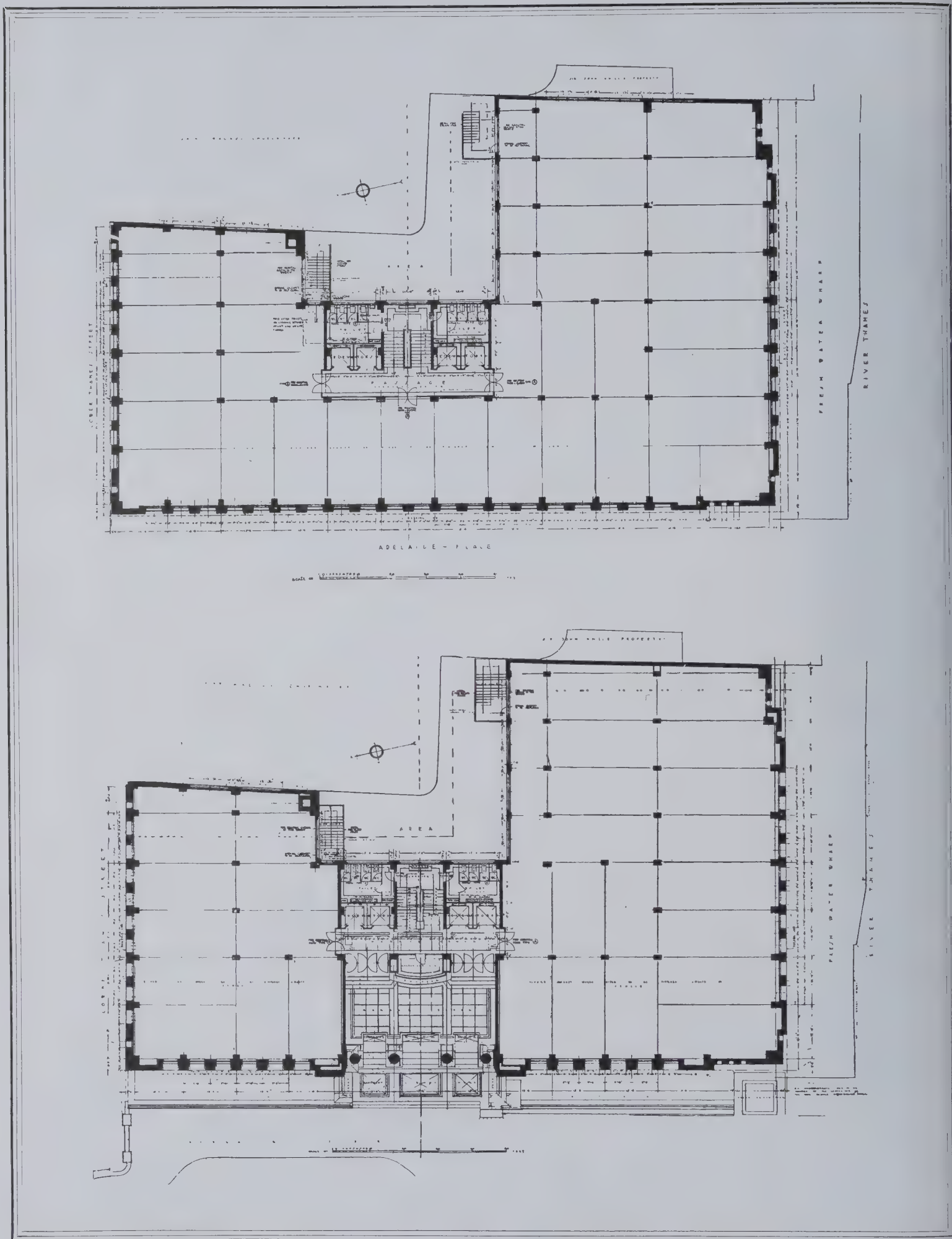


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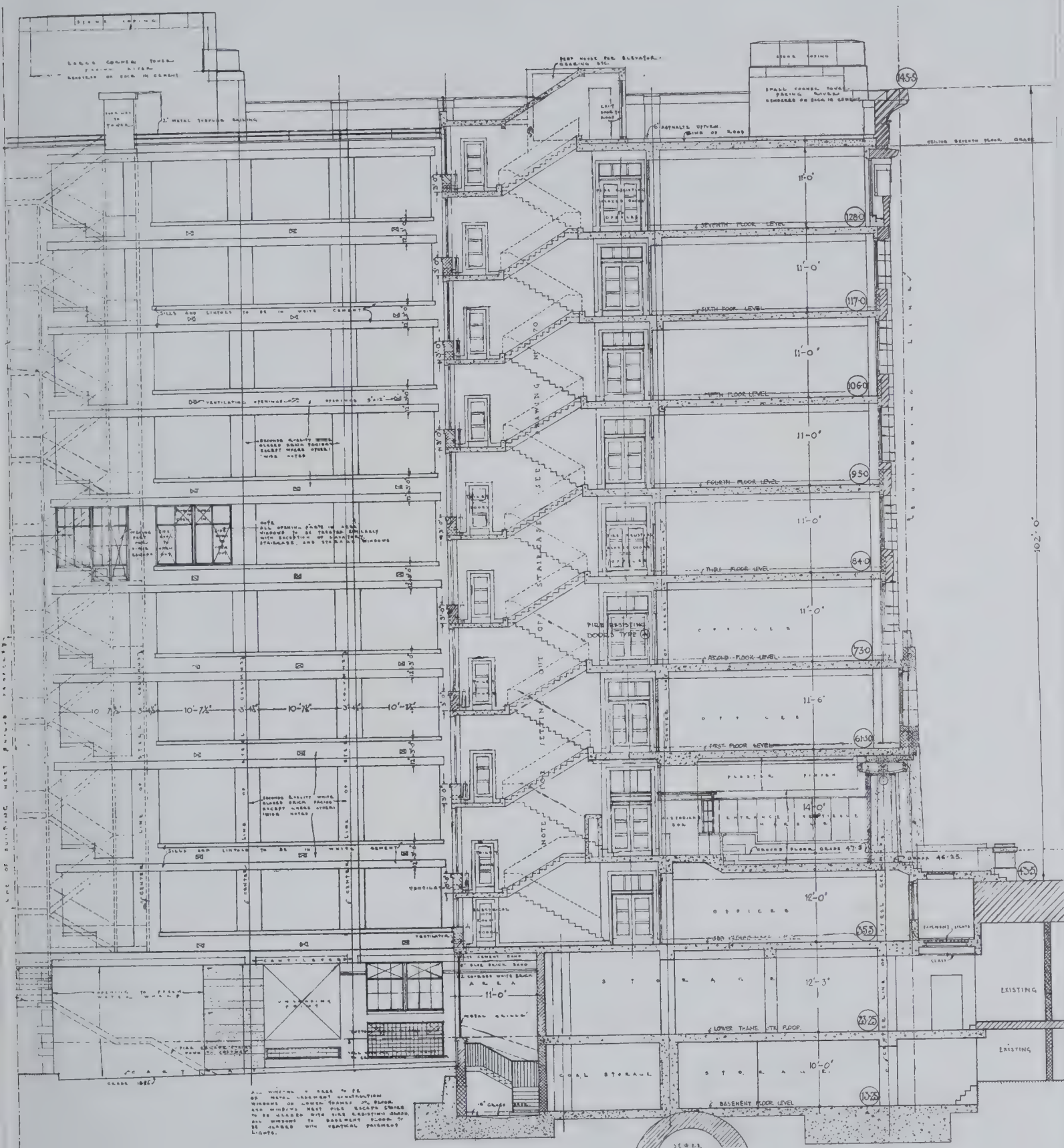
THE MAIN FRONT.





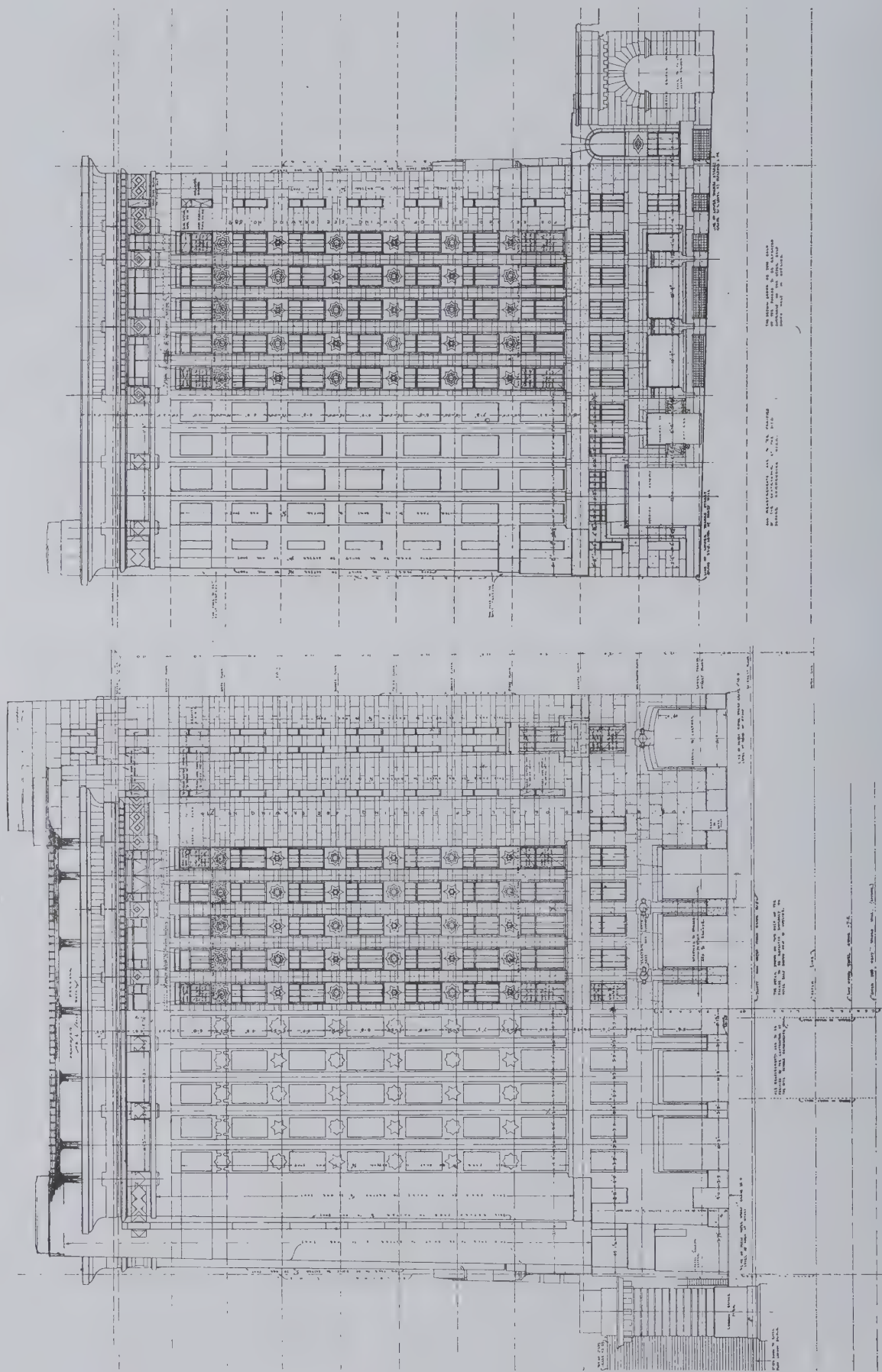
THE GROUND- AND FIRST-FLOOR PLANS.





A CROSS-SECTION THROUGH ADELAIDE HOUSE.

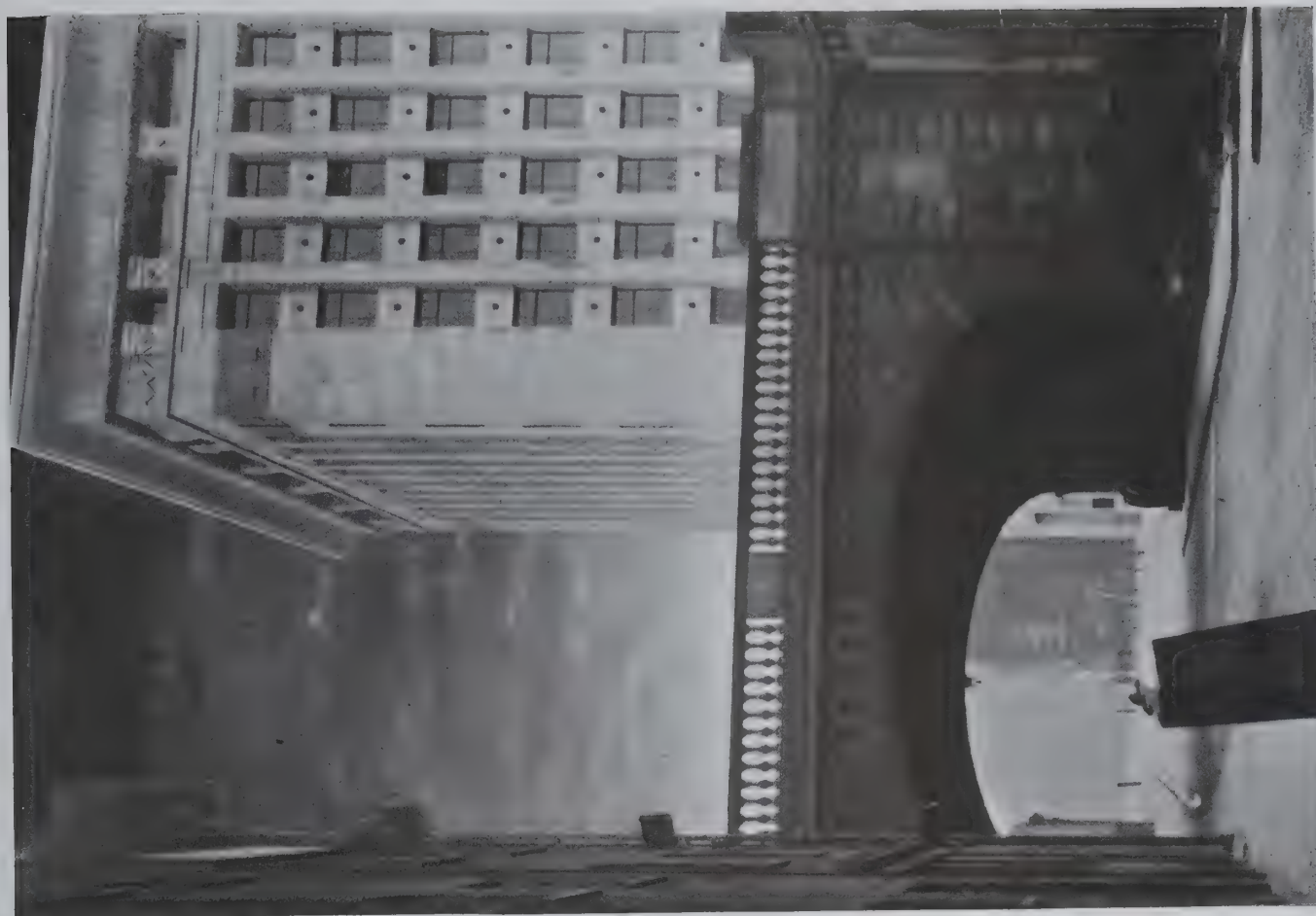




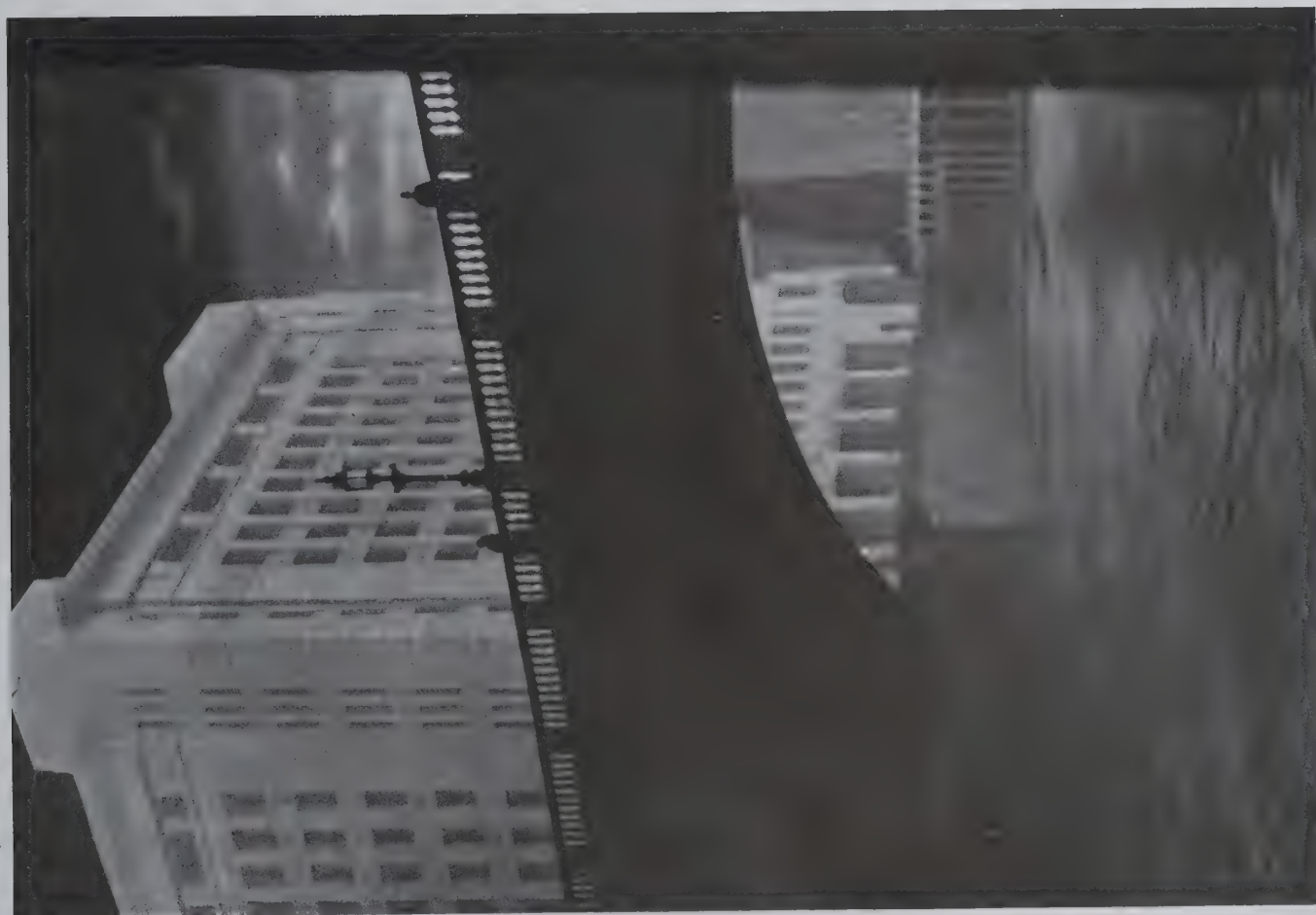
THE RIVER ELEVATION.

THE ELEVATION TO LOWER THAMES STREET.





FROM LOWER THAMES STREET.



A VIEW FROM THE RIVER.





A CORNER TREATMENT.

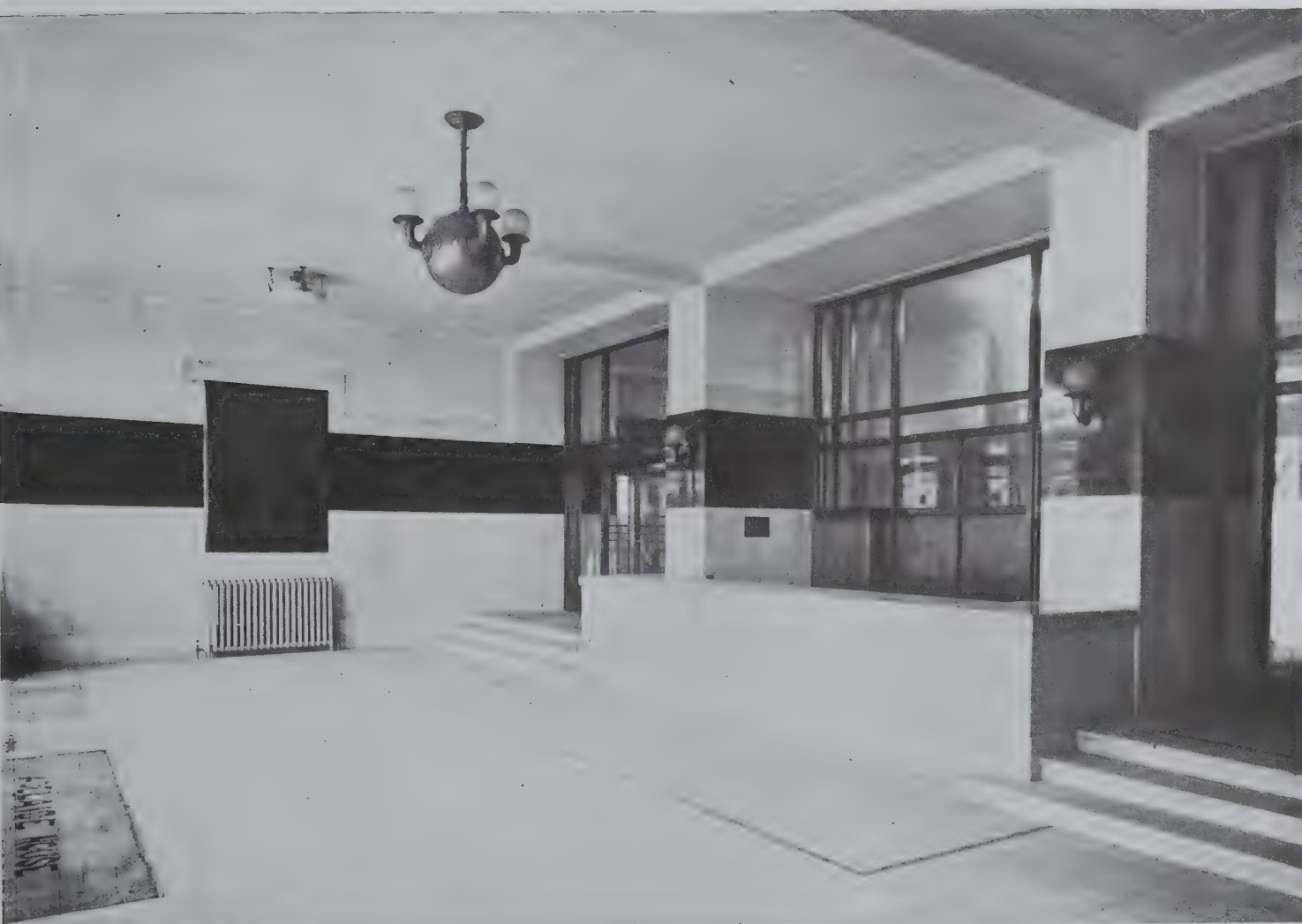
A photograph taken from London Bridge of a corner of the river front.



THE ENTRANCE GATES.



A DETAIL OF THE ENTRANCE.



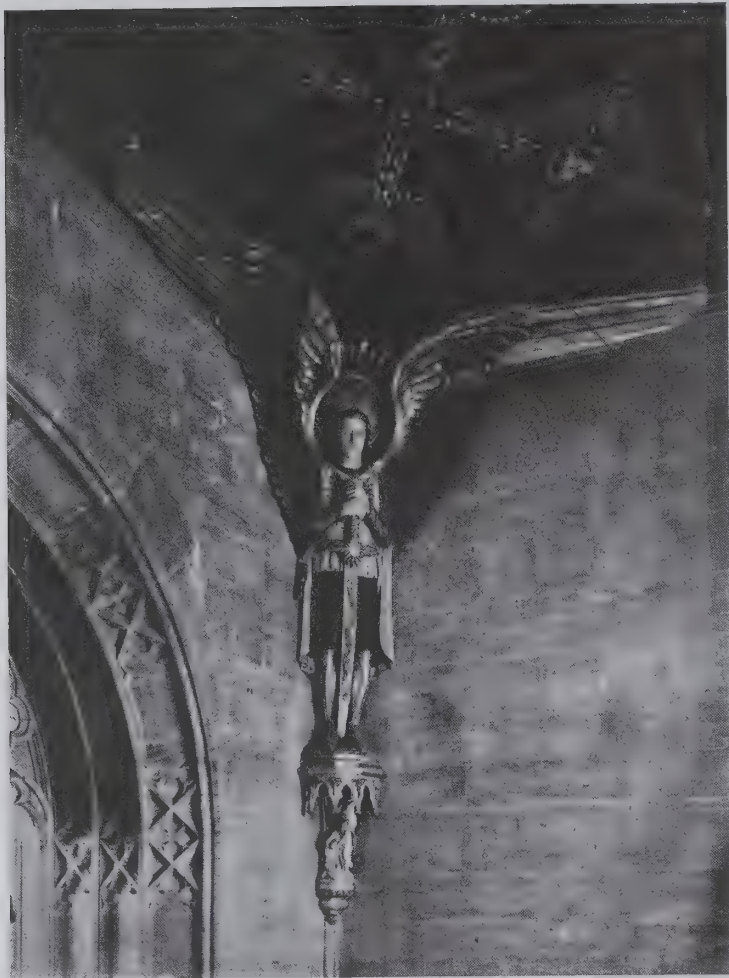
THE ENTRANCE HALL.

Adelaide House is not yet completed, so that no further illustrations of the interior can be shown.



# Eton Memorial Chapel.

## Designed by Walter H. Godfrey.



THE ARCHANGEL MICHAEL.

Executed in oak by Burns Brown, *Sculptor*.

THE memorial chapel which has now been completed in Eton College Chapel, is situated on the south side of the choir, adjoining the porch eastward, and was formerly the vestry, which, before Lupton's chapel was built in the sixteenth century, was doubtless used as a side chapel. The memorial chapel is 20 ft. in height, although its dimensions are but 16 ft. by 12 ft., and on three sides there are lofty arched recesses framed in traceried panels, with windows facing north and east, and a pierced stone screen towards the choir on the south. The west wall has a fine doorway, with the original oak door opening into the porch. In this shrine rests Eton's roll of honour, containing the names of nearly 1,200 Etonians who fell in the war.

The keynote to the scheme is the glass in the north window, designed by the provost. Its central feature is a large red cross, which covers the entire width of the three lights, and is filled with figures of Christ and of soldier saints, as well as figures representing those who fell in the war. After the north window had been placed in position the Memorial Committee considered several designs submitted by architects for the treatment of the interior of the chapel, and those submitted by Mr. Walter H. Godfrey were finally approved. Mr. Godfrey has furnished the eastern altar-recess with a

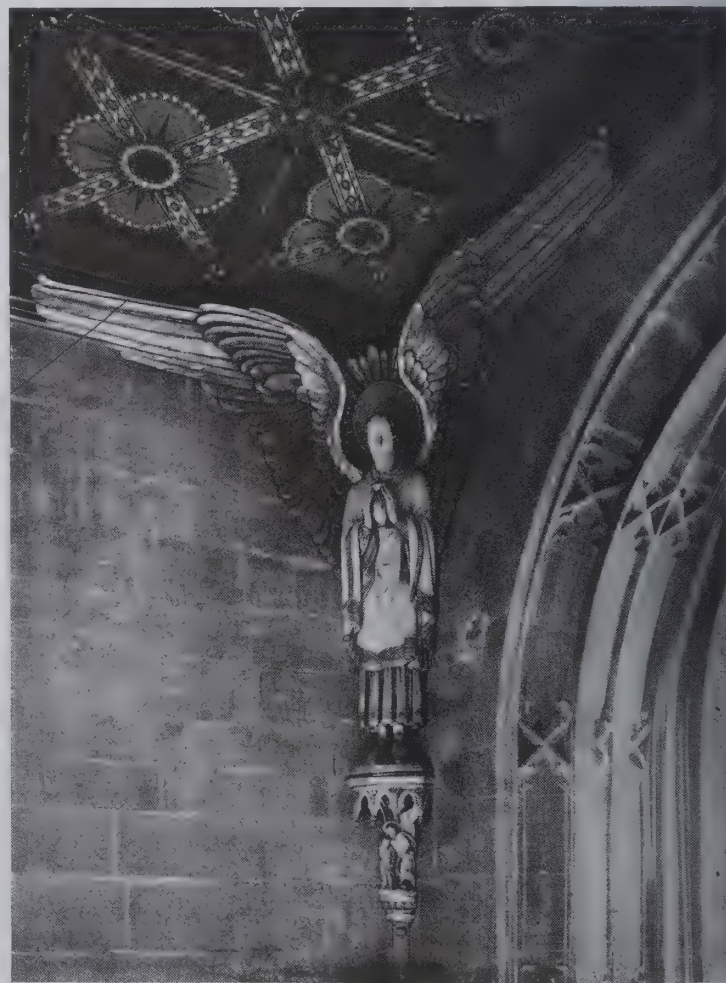
simple altar of polished Purbeck marble, on the face of which is inscribed in large gold letters :—

REGEM. CUI. OMNIA. VIVUNT. VENITE. ADOREMUS. MILITUM.  
EIVS. MEMORES. QUIBUS. ET. NOS. CONNUMERARE. DIGNETUR.

The altar stands on two steps of Purbeck marble, which extend the whole width from the north to the south wall. The significance of the north window is intensified by the roll of honour being placed in a moulded book-rest of Purbeck marble sunk in the broad sill of the window.

In the four corners of the chapel, above eye-level, are four archangels with their wings close to the roof, keeping watch over the shrine. These figures are of oak. The roof, which is oak panelled, with its elaborately carved bosses, has been coloured and gilded, the design and pigments being in the mediæval manner. The sacred monograms, the arms of Eton, and the Rose of Lancaster, have been used in the medallions. The roof was designed by Mr. G. Gordon Godfrey, with whom Mr. Burns Brown was associated in its execution. All the elements composing the memorial are greatly helped by the harmony of the colour scheme.

The east window has been filled with glass inscribed with the names of the fallen, and also contains a cross and the lilies of Eton. It has been carried out by Miss Jessie M. Jacob. The altar and stonework are the work of C. F. Bridgman, of Lewes.



THE ARCHANGEL GABRIEL.

One of four Archangels in the four corners of the Chapel.





THE ALTAR AND EAST WINDOW.

The altar is of Purbeck marble inscribed in gold. The window is flanked by the Archangels Michael and Gabriel



# The Æsthetics of Architecture—II.

*The first part of this article was published in THE ARCHITECTURAL REVIEW for January 1925.*



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*From "The Handbook of Chinese Art," Vol. I.*

I.—THE BRIDGE OF LO-KO CH'IAO.

PASSING allusion has already been made to Arab architecture, to certain superficial resemblances that it has to the ogival; in reality the two ideals are as far apart as possible. We have also considered, in a summary way, the cult of the straight line in Greece, and the incompletely efficient striving towards an analogous idea in France. In both cases we must understand a straightness of intention, a subservience of the curve to the straight, a nervous straightening of the curve, rather than the mere fact of the employment of really straight lines. The straight line is a practical concomitant of almost all architectural styles if we except the igloo of the Eskimo, or the round huts of certain Central Africans, or other elementary attempts. As has been indicated above, it is not the straight line itself that counts, but the relations established between it and other factors, and as these relations vary in nature, they change, by a reflex action, the appearance of the lines to which they themselves are due, just as the greenish-blue tint of a painted sky becomes bluer and palpitating, by the reaction of the relation established between it and the tints of the foliage painted against it, when (and only when) the said relation is an imitatively valid one, that is, one bearing a definite proportional relation to the real aspect of Nature.

An Arab mosque may well be constructed of a dome supported by rectilinear basal forms, but such is the nature of the relations established, that we carry away from such a building what, for lack of a better phrase, I will term a curved impression. Even the straight slender Muezzin Minarets of the Great Mosque of Cairo seem to associate themselves with a sense of unnervous roundness; and while the memory of the curves of Gothic work effaces itself behind that of the swift straightness of total intent, inversely we forget the real straightness of certain Arab lines and remember rather the indolent curves that impose their quality on the right lines about them. We are no longer among a

logical people inclined to follow and unravel a single thread of reasoning. We are with the members of one branch of the Oriental group; the mode of thought has changed; the active logic of the West has given place to passive fatalism. The Mussulman philosopher strives by means of El-fana (the submerging of, the extinction of, the personality, or at least of its inferior parts) to reunite contrasts and antinomies which are the very basis of occidental logical reasoning. It is not, then, surprising to find practically necessary straight lines of buildings losing by engendered relations their directive tendency. This mental position is more strongly marked than ever in Indian philosophies, though, at the same time, it is modified by other characteristics of which the examination would, here and now, take us too far afield. All one can hope to do in so limited a space is to call attention, by one or two examples, to the inevitable expression of the mind position of a people in the relations established in its architecture.

There is, however, one other side of the question which would be wrong to leave so scarcely mentioned, even in such rapid treatment of the subject. I allude to the landscape origin of architectural conceptions. This influence of the landscape environment, it must be remembered, has always played its part in the mind formation of the people inhabiting that particular part of the globe. The burning suns of the African or Arabian deserts do not produce the same philosophical outlook as the cold mists of the North; nor do the infinite spaces of Egypt or Assyria act on the brain of the inhabitants in the same way as the luxuriant jungles of Southern India.

Architecture may thus, in a sense, be looked upon as doubly influenced by its environment; first, through the mental position of the artist; and secondly, by the more direct indication of forms to be used, to which latter may be added as a kind of corollary, the necessity of maintaining harmony between the building and its surroundings.



To begin at home: the attentive observer will easily remark the lesser domination of the aspiring right line in English Gothic than in French. This is undoubtedly due in part to the smaller, more rounded, more picturesque forms of the ambient English country-side, which, in their turn, have not been without influence on the English mind.

The desire to complete the natural forms in a direction lacking to them would seem not to be without force in modelling architecture. The aspirations of the towers of Malines or the spires of Chartres, so imposing in the horizontality of their native plains, would be inconceivable in an Alpine valley, where the wide-spread roofs and general horizontal tendencies of the chalet seem to give a satisfying equilibrium. In Greece too, country of mountains, though only of an intermediate height, the general insistence is on the horizontal, while the desert conceives the would-be mountains of the pyramids. The immense proportions of Egyptian work are also an immediate result of its desert environment, where limitless extent dwarfs, in appearance, every human effort.

Not only in the building itself but between it and its surroundings must be established valid relations. The absence of these relations between a Greco-Roman portico and the rest of a London street is probably not the least active factor in determining the failure of effect.

As a rule, the architectural style is fitted only to the creation of valid relations with the actual surroundings of its particular cradle. Gothic architecture is already out of place in Provence, where Romanesque is more at home. The forms of the Parthenon are only at their best among the hills of Greece, but it would be tedious to continue the list.

One style of architecture is, however, notably flexible in its adaptive power; it seems in this respect to be based on somewhat different principles from those of the others. I speak of the Chinese. Viewed from the technical aspect, which is, of course, outside our present province, this faculty of adapting itself to its surroundings that the Chinese architecture possesses would seem to be largely due to the unusual importance given to the roof. In reality, house or temple design reduces itself to a roof (or several superposed) supported by columns; the walls merely fulfil the office of closing the interspaces between the pillars. This arrangement allows a roof to be developed in horizontal length like that of the Sacrificial Hall of Yung Lo, near Peking (Fig. 3), or mounted in the elegant vertical repetition of the Pagoda at Yuan Ming Yuan (Fig. 2), that seems to repeat in spirit the



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From "The Handbook of  
Chinese Art," Vol. I.

2.—THE PAGODA AT YUAN MING YUAN.

tree forms of the surrounding conifers. Such a style as that of the Greek temples is wedded to certain definite relations between the vertical and the horizontal, from which it can only be varied with great difficulty, or rather, one may say that it cannot be varied from them, for such monuments as that of Lysicrates at Athens, the Mausoleum, or the Roman monument at St. Rémy-de-Provence, are really only cases of deliberate elevation on an added base.

Even the more supple Gothic clings to its verticality, and however much the nave of a church is elongated, it is never the horizontal character of its length that impresses us; the sense of the horizontal is always dominated by that of verticality.

Perhaps the most important element of expression in Chinese architecture is the curve. The Greek ideal displayed itself in the straight line, the Gothic in the double use of both straight line and curve, the Chinese skilfully creates relations between curve and curve. The Romanesque curve was limited to the arc

of a circle; it was constant, in its nature, only the proportional height of sustaining column and span of arch could vary. The Gothic curve enjoyed a slightly greater licence, but still remained enclosed between certain narrow limits. When we reach the Arab curve we begin to find greater freedom and the use of double sweeps, but it is reserved to the Chinese mind—cast to express itself freely by the juxtaposition of curves varied and exquisite in their relations. The curves of China succeed in being elastic and living, and of changing movement, without employing the ogival method. The ogival continually strives towards the straight. In China lines are content to remain purely curves. The equilibria established are between curve and unexpected curve. One of the most beautiful and expressive examples is that of the celebrated hunchback bridge of Lo-ko Ch'iao of the Imperial summer palace (Fig. 1); the flexures are astounding in their delicate beauty, especially when one remembers how difficult it is to escape from the vulgar, meaningless sweep of some of the recent horrors due to the movement known as *Art Nouveau*, whose lines may be looked on as the plastic equivalent of the air of a popular music-hall song. It is not quite correct to say that it is difficult to escape such pitfalls, because for us it is impossible, the higher forms of European thought demand other plastic expression; the bridge of the summer palace is a *natural expression* of distinguished Chinese idea. Here again not only is the unexpected originality of the curves beautiful in itself, but the whole is fitted in a most extraordinary way into the natural lines of the landscapes,



those of the trees, those of the distant mountains. The arch is a triumph in lightness of effect; it is almost inconceivable that one and the same art can suddenly present itself in the form of the ponderous memorial arch of the temple of the Sleeping Buddha, also near Pekin. The arches of the latter are sturdy semi-circles supporting a heavy super-incumbent mass, again crowned by rectangular variations. By bringing together such different elements may the artist arrive at generating similar, if not identical, relations.

I must at least mention one other important factor in Chinese architecture—I refer to colour. Only the traveller can realize the effect of the amazing polychromy of the Chinese building; the colour arrangements seem to take precedence over those of form. The colour idea of Greek or Gothic work was always subservient to the form; here, as means of expression, colour is raised to an equal level. Unlike Byzantine and Arabesque colour, unlike the confused wealth of India, the colour ideas of China, as shown in her architecture, are clear and decided in type; although lacking in Grecian simplicity they are in no way confused.

Perhaps, while speaking of colour in architecture, I should warn the reader not only against the current colourless conceptions of Greek work, but also against the grey one of the Gothic churches. The Tuscan Gothic cathedrals—Orvieto, Siena, and others—give, in a way, a better idea of that “white robe of new churches,” of which the eleventh century chronicler speaks as covering the rags of France, when once the fear of the year 1000 (foretold as the Day of Judgment) was passed, than do those same buildings themselves now grey and colourless with age. It was said, it is true, of Romanesque churches, and not of Gothic ones, but the division is arbitrary in this case; it was not then that the taste for gay colours and dress died out, though the rapidly-decreasing wall space of the later Gothic forced the painters of the time to decorate already existing Romanesque churches, or to turn their attention to stained glass design. The recently-discovered (1890) decorations of Cahors are striking examples of the mural painting of the thirteenth century. Remember the gay colour of the literature of Chaucer, of Guillaume de Loris, the flowers, the many tinted raiment of the time. Remember, as well, the brilliant whiteness of the new-cut stone then rising in light form against the sky. The various-tinted glass is with us still, but the frescoes, the painting and gilding of the figures in the porches have been unable to resist the inclemency of northern climate. The interior of the Notre Dame La Grande at Poitiers should be studied by the curious; it has been much restored, much repainted and is of course Romanesque and not Gothic. The “cool grey of Gothic things” is an invention of the nineteenth century. The phrase would have been meaningless to a thirteenth- or fourteenth-century listener. In studying the plastic works of a past date we should always strive to eliminate as far as possible such sources of error before establishing our appreciations. This is not always possible. How can we of to-day bring ourselves to admire the quaint conceits and verbal punning that the contemporaries of Shakespeare looked on as one of his chief claims to praise? We read, we admire for others qualities; we pass over with quasi-aversion such intricate word antics, such precious artifice.

The object of this essay is an indication of a way of co-ordinating the qualities of different artistic manifestations, and not an examination in detail of those manifestations.

Each time a certain number of examples is studied in one or two details, this renders the purely theoretical development a little more concrete and tangible, but the reader must apply for himself the analytic methods that are indicated in a way so incomplete.

If the co-ordinations that I have sought to establish here and elsewhere between mental quality and architectural expression be in any way rational, if, as is the case, the human mind varies its outlook both according to geographical and ethnical distribution as well as in time, then we come to the conclusion that every epoch and every people should have its own architectural manifestation closely coherent with its mental one. There is little doubt but the mental attitude of to-day in Europe is different from those that have preceded it. There is even less doubt that the environment of architecture, that the conditions of life, have almost entirely changed. Would it not be interesting to study for a short space what might be the nature of an architecture truly in relation with these new conditions; would it not be interesting to ask whether buildings recently put up, or now in construction fulfil the expressive rôle that we have apparently been able to trace through the architecture of former ages?

The present epoch would seem to be specially one of unrest, of transition. It may be objected that at every epoch the same statement has been made; if it cannot be made with as much truth of this one as of some others, those that may vie with it are not numerous. Indeed, when one thinks of it, no other space of one hundred years can show such amazing changes in the state and conditions of human life; first steam, then electricity, and now motor machinery have remodelled the external factors of life; and so doing, have had inevitable reaction on mind position. At the present moment everything points towards the adoption of a new philosophy of science, a relative one. The principle of relativity has already taught us to examine with redoubled strictness the real meaning of the wording of a law that fully contented our fathers. Such questions as: Relatively to what frame or reference are Newton's Laws to be considered, have already become the commonplace of scientific things. I dare foresee the moment when more importance will be attached to the relation than to its casual factors. In physics the calculus of chance, the laws of great numbers, are rapidly ousting the more absolute methods of our predecessors. What is, what might be the reaction on architecture of such thought changes, of such changes in life conditions?

Change in architecture there has been throughout this period; to what degree of æsthetic permanence and validity can recent efforts lay claim? Not to very much I fear. Most readers will agree, I have little doubt, to the immediate dismissal of such attempts as the style (?) known as *Art Nouveau*, which flourished ephemerally in about the 'nineties. Slightly less meretricious it may be, was what one might term the “exhibition style,” in which are wedded Corinthian columns, cut architraves, trumpet flourishing statuary, and half-rounded windows; a plethora of ornate mouldings is usually thought to be necessary. To-day ferro-concrete would seem to be outbidding other modes of building, at least for large construction; this is more often than not left to engineers to design; they design it, taking little or no account of æsthetics; and consider that they have fulfilled all debt in that direction when, to the results of these new constructional formulæ, they have hurriedly



stuck on, at the finish, a few mouldings and garlands, to say nothing of a capital or two picked more or less at hazard from over-and-done-with pseudo-Hellenism. How can the result be in any way satisfactory; be in any way homogeneous? Now Cubism has had effect on architecture. We see a tendency towards banishing of ornament, and towards somewhat eccentric assembling of plain geometrical masses. This is, I am inclined to think, extremism in only one branch of recent æsthetic research, and may without injustice be looked on as not being representative of an integrated statement of modern thought. It is, however, in some position not wholly antagonistic that we may find ultimate expression of the coming times. The large "store" has come to stay; religion has ceased to be the almost all-inspiring factor of great constructional design. The inefficacy of present things is revealed convincingly in the lengthening list of heterogeneous attempts. Architecture would seem to be in still greater doubt than the allied arts of painting and of sculpture; though that nearer ally, furniture, has undergone in France some very beautiful new and permanent developments of late years. In it simple line and impeccable proportion mould precious woodwork and, often, the unwonted use of silver or ivory. One feels that here at least is a valid style, one in unison with the modern attitude. As I have just said, its characteristics are extreme simplicity of form, but at the same time very carefully studied proportions. Then ornament is most sparingly applied, and "applied" is the word to use, for projecting cornices and such modifications of the general line are severely ostracized. These forms that are discreetly harmonized with the design of modern dress, of motor-car bodies, of all the thousand and one subconscious æsthetic movements of the times; these forms are bodied forth in the results of very faultless handicraft. This is roughly the

formula that has produced a new and beautiful furniture; might not a similar one prove to be the origin of a new and beautiful architecture? May not simple geometrical forms be combined in sane proportions; in proportions that, while they are new, still carry on a certain unbroken line of European tradition? Instead of dragging in at all costs the sempiternal Grecian column and capital, almost unmodified, to stand cheek by jowl with some modern fantasy of revolving door or steel-framed window, why not soberly use the forms that modern mechanics impose upon us while we take from the Greeks their real lesson: that of perfect and harmonious proportion? What they borrowed from Egypt or elsewhere they so wrought anew in the fire of Hellenic thought that their borrowings became at once unrecognizable. The simple cutting of surface against surface is, when proportions are just, a sufficient source of decoration, even with no additional ornament; only the proportions must be filled with æsthetic intention, the elevation must be a logical and inevitable sequence from the ground-plan conception; the whole æsthetically valid. Columns may then exist without capitals; cornices may disappear; forms adapted to ferro-concrete may be used without false clothing of fluting, of capital, or of moulding, and yet be true to the mechanical needs of the problem, for all our sense of proportional equilibrium is ultimately based on a subconscious co-ordination of æsthetic proportion with the unconscious observance of natural mass equilibrium, which is in turn based on the functioning of the natural physical laws of the universe. That such a proposal is not Utopian I am now myself convinced. It was with such an end in view that I worked at war memorial design two or three years back; the results, modest though they were, pointed at least to a possibility of success.

VERNON BLAKE.



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From "The Handbook of Chinese Art," Vol. 1.

3.—THE SACRIFICIAL HALL OF YUNG LO, NEAR PEKIN.



# Exhibitions.

SPRING GARDENS GALLERY.—The "Special Exhibition of Retrospective and New Work," by members, past and present, of the New English Art Club, was held in this gallery, and one is glad, in view of the disappearing galleries in London, that such a splendid place is available.

A friend of mine, a perceptive Irishman, familiar with modern aims in painting, who had apparently never heard of the New English Art Club before, and therefore knew nothing of its aims or why it was founded, went to this exhibition, and when I asked him what he thought of it, said: "I was never so depressed in my life before!" This answer somewhat shocked me. I then asked him how he liked a certain painting of a group which was shown there, thinking that here was something which might make him soften the harshness of his view a little; to which question he answered, "I thought it was *awful*!"

I then realized how biased one's opinions can be if one knows the history of a society or a club, or of anything for that matter: that I had not only been looking at this show but a good many that preceded it, and had considered the serious artistic aims which governed the formation of the club. I knew that if I had gone round the show with my friend I could have pointed out to him qualities which he had missed, because I would perceive the present in relationship with the past. But ought one to do this—ought not one to take a show entirely upon its own merits? Perhaps the only reference to the past should be in drawing attention to certain things believed necessary then, but now happily outgrown. Of course, because this exhibition is partly retrospective there is more excuse for looking backward, but this question still applies.

One of the chief things I noted was that the perception of colour by the present generation of artists (not necessarily represented here) has improved a hundred-fold upon those which have gone before, with, naturally, a few exceptions.

One is amazed at the dark impenetrability of some of the work, done, after all, not so very long ago. Take for instance, the picture by Mr. William Stott (of Oldham) called "A Summer's Day," lent by the Corporation of Manchester. This painting might just as well have been called "Moonlight," and no one would be the wiser, for, with the possible exception of the slight gleam of light on the figures of the little boys, there is very little to choose between it and the tone of Whistler's "Nocturne" on the same wall. As a matter of fact, I have seen moonlight nights that were brighter, and yet at the time I have no doubt that the artist who painted it thought that he had executed a brilliantly-sunlit work.

Whistler's pictures look very dark. It is the nervous little touches in the drawing that saves these paintings: they show so distinctly the reactions of a highly-strung nature to the impressions made upon it by beautiful forms: they have value and give enjoyment because they suggest the vivid personality of the painter behind them. But they are not solidly enough conceived to satisfy the demands of the present-day painter; yet I suppose one should not quarrel with a mouse for not being an elephant.

We have all travelled a long way since Mr. Wilson Steer painted the works exhibited by him in this show, and no doubt this painter has too, but sometimes it is a mistake to resuscitate old work. In the portrait of Mrs. D. S. MacColl, the shadows on the face are very brown: the same observation of the colours of shadows carried out in other parts of this picture, has not been extended to the face. This artist's "Children Paddling" wears best: it still has a brightness of colour not often attained by Mr. Steer at the present time.

There are some of the clever sketchy works of Mr. Sargent, which appear rather like the smartly-executed paintings one often sees on the covers of some American magazines.

Sir W. Orpen shows several works; his large "Homage to Manet" is the most important. At first glance it looks as if Mr. Tonks were holding a skein of wool, and that Mr. George Moore was in position to wind it; but closer observation denies this. Mr. Steer looks like a Bowery Boy or some sort of New York "Boss," and Sir Hugh Lane appears rather unfamiliar to those of us who knew him at a later period, when he wore a beard. On the whole, Mr. Sickert is the best of the group. As to Manet, to whom homage is being done by representing his painting of Eva Gonzales on the wall at the back, not one of the supposed devotees is even glancing at it.

One is inclined to wonder what the New English Art Club was

doing in relation to art in France at the time of its inception: more "modern" work was probably being done in France between 1870-80 than is even now being done by many members of the club.

Of all the works shown, that by Charles Conder struck me as being the most desirable to live with. One feels there was an inspired necessity for him to paint: the things that he felt and saw inwardly are recorded simply, and without the fussiness of laboured technique. By contrast, most of the excellent works done by members are only studies.

THE PASTEL SOCIETY.—The Pencil Society is also incorporated with this society, and they now hold joint exhibitions.

It is dangerously easy to get effective results with pastels. If one upsets a box of pastels on a sheet of paper it may be annoying to have to pick them up, but the effect may be quite charming. Thus, the smears and rubs of coloured chalks and pastels over variously-toned papers can be so attractive as easily to deceive the undiscerning, but the pastels which really amount to anything are very few.

The works of the members of this society included many of the above variety, but there were also some of a more considered kind.

In this respect Mr. Stephani Fisher's work satisfied, for it showed more deliberate intention than did most. Some of his small landscapes are coolly treated and are soothing after a great deal that is put down with hot-headed relish of the medium.

Miss Mary Eastlake's work, too, is good, if somewhat of a more sentimental kind. Her landscapes are studied with tender regard for the niceties of colour and composition.

Mr. Terrick Williams' pastels, mostly of the sea, are easily-executed and vital works: he does not treat himself too seriously and thus gets some fun out of his profession.

Mr. C. Ross Burnett's style is clean and direct, and Mr. Stephen Spurrier's "Design for Tapestry" is pleasant in colour and well drawn. This artist also shows some characteristic pencil drawings, and the drawings by Mr. Frank Gilett are good of their kind.

Mr. Richter and Mr. Leonard Richmond show the kind of work with which we are quite familiar: they seem to have found themselves and appear to be satisfied.

A great deal of the work suffered from its framing. Big, curly, gilt frames do not seem suitable for pastels. Too many of the pastels are trying to emulate oil paintings. The medium of pastel should be used only slightly; the outline should be retained and slurred over and accented here and there, and the colour rubbed lightly in. It is quite beyond the capacity of the medium to obtain heavy effects; if artists wish to do this they should use oil-paint. The truth is that pastels are easier to manipulate than oil paints, and effects can be obtained which, in oils, would be instantly detected as rather cheap and tricky.

KENSINGTON COMMITTEE OF CIVIC ART.—A small exhibition of water-colours by contemporary artists is now being held in the Town Hall, Kensington, and will continue during the winter.

It is rather a pleasant idea to hold these small shows so that the artistic hunger of the residents of Kensington may be in a measure satisfied, or better still, whetted so that they be tempted to venture farther afield in their explorations in search of art.

This exhibition suffers because it is not held on walls that are quite suitable, and it has generally such a scattered appearance that it is a little while before one realizes that it is intended to be a coherent exhibition, and not some pictures more or less accidentally placed upon the walls. This is not a fault to be placed at anyone's door; it is merely a fact which circumstances have produced.

Would it not be possible to find a small room for the purpose? It would not require much space to hang the present exhibition, and it would then have what it at present lacks—the dignity which conscious arrangement always gives.

Sometime ago, an exhibition (for which Sir Alfred Rice-Oxley was mainly responsible) was held, dealing with subjects connected with old Kensington. This was an excellent idea, and would tend to encourage pride in the beauties of what remains of old Kensington, and would prevent the destructive encroachment of large and soulless firms upon the beautiful old squares and historic buildings. To see that this is not done needs continual alertness; only an enlightened public opinion can deal effectively with vandalism of this nature.

RAYMOND MCINTYRE.



# Three Italian Studies.

By Sir Reginald Blomfield, R.A.



*Villa Medici No. 102  
Height 100 ft. 242*

VILLA MEDICIS.

*This reproduction is the size of the original drawing.*





VILLA D'ESTE.

*This reproduction is the size of the original drawing.*





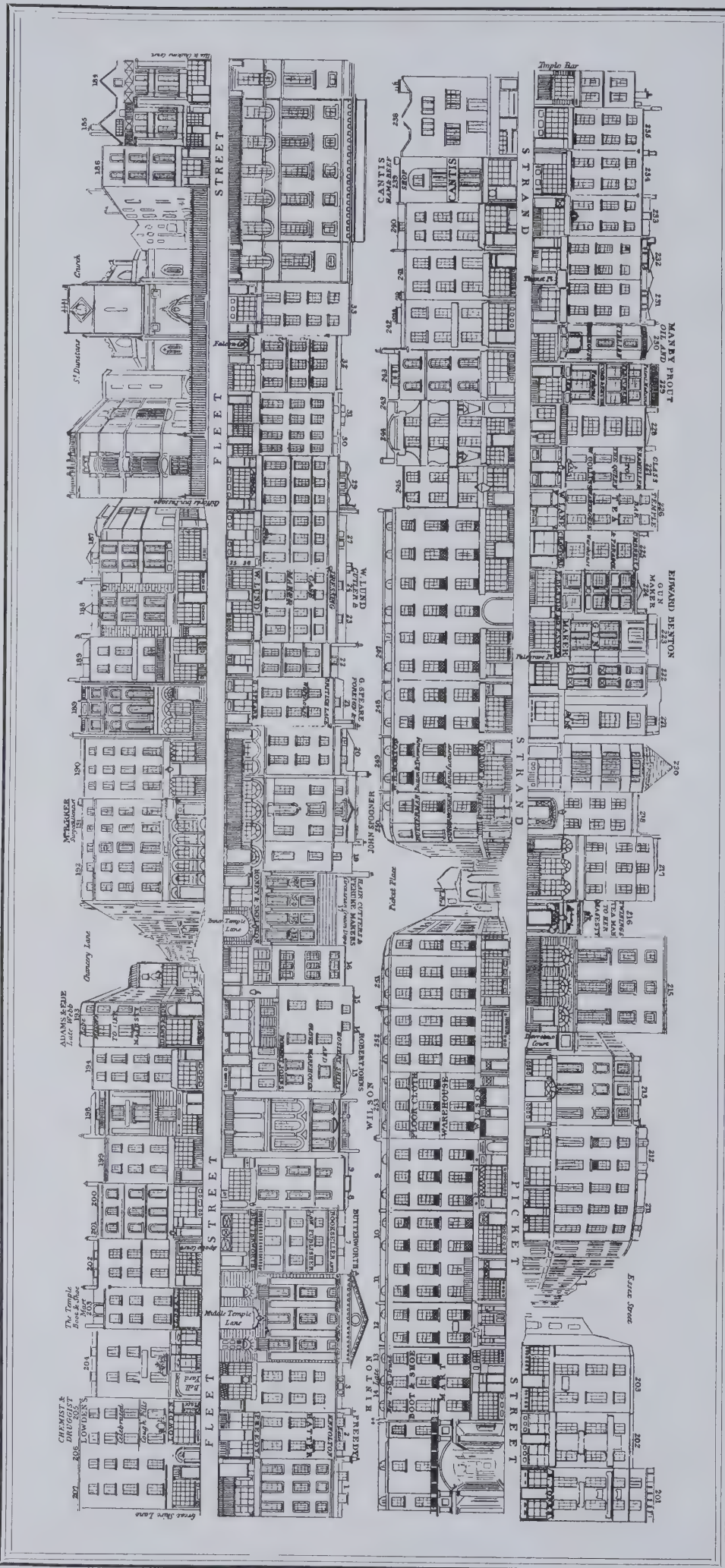
Reginald Blomfield

Villa Falconieri  
Oct. 6. 24. Firenze

VILLA FALCONIERI.

*This reproduction is the size of the original drawing.*





## FLEET STREET AND THE STRAND.

(No. 10 in Tallis's "London Street Views." Published about 1838.)

"St. Dunstan's in the west," says Tallis, "has been reared within the last few years, in the place of the ancient fabric, eminent for the two wooden figures of ancient Britons, with clubs in their hands, who were placed in a recess above the clock, and struck the bell alternately at the quarters, moving their arms and heads at the same time. This curious piece of mechanism was put up in the reign of Charles II, but the church was in existence in the year 1237, when its profits were given by the Abbot of Westminster, to Henry III, in consequence of the King having founded a house for converted Jews, in ancient New Street—The great fire of London was arrested in its fury three houses from the building, which saved it from the general destruction."

"Temple Bar terminates the city bounds; anciently it was merely marked out by posts, rails, and a chain. Afterwards a house of timber was erected across the street, with a narrow gateway, and southern postern. The gate is a noble specimen of the abilities of Sir Christopher Wren . . . the whole is built of Portland Stone, of a rustic basement, surmounted by the Corinthian order. Over the gateway, on the east side, in two niches, are statues of Queen Elizabeth, and James I., with the arms of England, over the keystone. On the west side are the statues of Charles I., and Charles II., in Roman habits. They were all carved by Bushnell. It was appointed, on account of its publicity, as a place of exposure for the heads of traitors, who had forfeited their lives to the offended laws of their country. It is also the place at which the city magistracy receive the royal family on solemn occasions. The lord mayor delivering the sword of state to the sovereign, which is returned."

"The Strand is a broad handsome street, leading from Temple Bar to Charing Cross; it derives its denomination from its being situated on the banks of the River Thames. Great improvements have taken place in this part, within the last fifty years; the miserable passages, undeserving the name of streets, composed of wretched fabrics, overhanging their foundations, where the plague, with all its attendant horrors, threatened destruction to their inhabitants, are now removed and the open area in which Saint Clement's Church stands, occupies the ground."



# Tallis's *London Street Views.*

## XIII—The Strand and Fleet Street.



THE WEST SIDE OF TEMPLE BAR.

THE present section of Tallis's elevations (No. 10 according to his numbering) takes us along the remaining portion of the Strand, and comprises a considerable portion of Fleet Street. As will be seen, the former thoroughfare is shown at the bottom of the street, and a certain part of it is called Picket Street. This was so named after Alderman Picket, who had much to do with what were then considered improvements in this quarter, but which later reconstruction has entirely obliterated. Picket Street ran on the north side of the church of St. Clement's Danes, and was formed on the site of the earlier Butcher's Row. This part of the thoroughfare in those early days was known as "The Pass," or "The Straits of St. Clement's." The Law Courts and their purlieu stand where this once old-world street existed. By reversing the plan we shall find ourselves at No. 201 Strand, three houses west of Essex Street (Picket Street only applying to the houses numbered, from east to west, 9 to 14, with the old entrance to Clement's Inn next to the latter number). Essex Street, formed about 1680, on the grounds of Essex House, was one of that great builder Nicholas Barebones's speculations. Here was the famous Essex Head Tavern of Dr. Johnson, and here the Young Pretender is said once to have stayed with Lady Primrose. The street contains several interesting old houses, but has been much altered in recent years; the gateway with steps to the Embankment is said to have been the original water-gate of Essex House. Three houses beyond Essex Street is little Devereux Court, where the famous Grecian and Tom's coffee-houses once stood. Close by Messrs. Twining's well-known entrance is shown, and at No. 217, the premises of Messrs. Snow and Paul, the bankers. The curious pyramid-shaped roof of No. 220 should be noticed; while Palsgrave Place, under No. 223, reminds one of the tavern with that sign, and Thanet Place, between Nos. 231 and 232, perpetuates the former ground landlords of this part of the Strand, the Earls of Thanet.

On the opposite side of the thoroughfare, beginning at the west end, we see the old entrance to Clement's Inn, which was swept away in 1868; and those who know what this spot looks like now will not need my pointing out its wholly changed character. Another entrance into Clement's Inn was by Picket Place, here shown between Nos. 250 and 251 Strand. No. 245 was then the Strand Coffee-house, and next door, No. 244, with the curious frontage, Messrs. Larnder's Blacking manufactory; while the old-fashioned building at the end, No. 238, was the shop of Creed, the fishmonger.

Once more reversing the plan we begin Fleet Street at No. 1, just opposite Creed's, with then, as now, the banking house of Messrs. Child & Co., immediately abutting on Temple Bar, and, indeed, having a room in that historic structure for the reception of deeds and ledgers. This was the Tellson's of "A Tale of Two

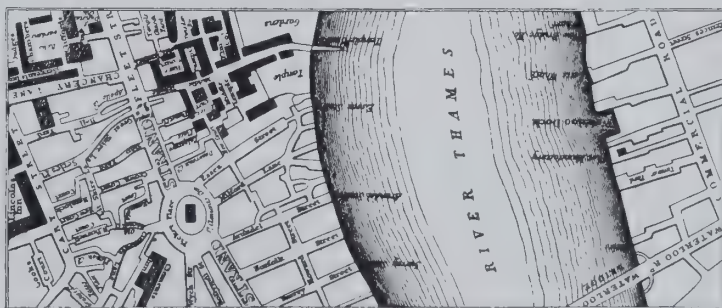
Cities," which Jerry Cruncher guarded, and Mr. Lorry represented in revolutionary Paris. It has, of course, been reconstructed. The little opening between Nos. 2 and 3 Fleet Street was Child's Place, which marks the site of the renowned Devil Tavern. The entrance to the Middle Temple was erected in 1684 from Wren's designs, and is one of the few old features hereabouts unaltered, or, indeed, existing. The well-known law stationers, Messrs. Butterworth & Co., are next door, and beyond at No. 8, Dick's Coffee-house, where Cowper used to read the papers, and whose memory is preserved in "The Tatler." Another famous tavern, "The Rainbow," is shown at No. 14, established as a coffee-house by James Farr, in 1657, and, just beyond is the entrance to the Inner Temple, with its interesting old house over. This is No. 17 Fleet Street, and bears on its front the arms and ostrich feathers of Henry, Prince of Wales. Its traditional connection with Henry VIII and Cardinal Wolsey has no basis in fact. It was then, as we see, a hairdresser's, just as it was down to recent years. The London County Council acquired the property in 1900, and it is now open to the public. Here Mrs. Salmon's celebrated wax-works were exhibited down to 1816, after being removed from the other side of Fleet Street. The house next door, with iron railings in front, was, and is, Messrs. Gosling's bank.

Falcon Street, under No. 32, is interesting as being on the site of a house, "The Falcon," in which Wynkyn de Worde, the great printer, lived; and in the house over it, John Murray, the famous publisher, published "Childe Harold." The banking establishment of Messrs. Hoare & Co., at No. 37, has not greatly altered in outward appearance since Tallis's day.

On the opposite side of Fleet Street, beginning at Great Shire Lane, where Sir Charles Sedley lived, and the members of the Kit-Cat Club were wont to meet at "The Trumpet," we see Bell Yard (Tallis has printed Child's Place in the opening next it, in error, as this was on the south side of Fleet Street), where Pope's friend, Fortescue, lived, and the west side of which is now bounded by the railings of the Law Courts. Apollo Court, under No. 202, took its name from the Apollo Club, instituted by Ben Jonson at the Devil Tavern opposite. The house at the west corner of Chancery Lane is that of picturesque design so often delineated in old prints, but here reduced to a commercial uniformity. Chancery Lane, or Chancellors' Lane, as it was once called, is shown with a projecting building, which has since been cleared away to give width to the street. No. 192 Fleet Street was, in Tallis's day, occupied by Messrs. Hodgson, the auctioneers of literary property, who are now, of course, in the premises in Chancery Lane known to all book-lovers, as well as to those who use books as commercial media.

Some little way on we come to Clifford's Inn Passage, leading into that beautiful, but sadly desecrated, collocation of old buildings, in one of which Samuel Butler lived for so many years. And this brings us to St. Dunstan's Church, designed by John Shaw, and opened in 1833; an interesting example of a structure of much character built in a bad period. The old church it replaced was full of history, and its clock, removed by Lord Hertford to Regent's Park, is world-famous. The chief interest of the present structure is that it was the church of Trotty Veck in "The Chimes."

E. BERESFORD CHANCELLOR.



THE STRAND AND FLEET STREET.





A SECTION OF NOLLI'S *PLAN OF ROME*, 1748.

This section is one of twenty-four prepared by Noll in 1748. It should be read in conjunction with the letter on the opposite page from Mr. Gordon Craig.



# Correspondence.

## Nolli's *Plan of Rome*, 1748.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It is like looking down on to Rome from one of its hills, or, perhaps, from an aeroplane, to look at the whole of Nolli's plan.

The section reproduced here is one out of twenty-four. The whole twenty-four have just been reproduced this size in "The Mask," that journal devoted to the theatre.

What it has to do with the theatre does not become very clear at the first casual glance given to the single section here reproduced.

But even here a more careful observer will note that not less than seven theatres are marked on it, five being seventeenth- or eighteenth-century theatres, and the sixth and seventh being the classical theatres of Pomeo and Marcello (No. 1022).

This last-named theatre has now a palace built on its ancient walls in which the genial Mr. Nelson Gay dwelt a few years ago.

This was the Palazzo Orsini built about 1530 by Baldassare Peruzzi, and the sloping angular drive up to the palace is to be clearly seen here.

The five more modern playhouses are :—

No. 771. The Argentina (still existing and being used).

No. 795. The Valle (still existing and being used).

No. 332. The Capranica (still existing five years ago, but, I believe, no longer used).

No. 611. The Pace.

No. 618. The Granari.

This last theatre seems to have escaped the notice of nearly every historian.

But, besides these playhouses which we find marked on the plan, there are others hidden. And it is these that the sprightly student naturally wishes to trace.

Let your eye go to Piazza Navona, marked No. 605. Near by is the Palazzo Orsani, No. 604, once Palazzo de Cupis. In this palace was a theatre of marionettes.

A little higher up you find No. 518, the Tor Sanguina. In 1692 there was in this tower a very famous puppet theatre, but these wooden fellows were unfortunate enough to make fun of a great and holy priest, and that brought them to a bad end.

Take a turn with your eye and go down to the Vicolo Lentari, marked 644. In this street was a theatre belonging to a private gentleman, one Francesco Maria Lorenzini (1680–1743). It seems that he lived in No. 11 Vicolo dei Lentari, and, about 1720, had a private theatre in that house. So Portal tells us in his book "L'Arcadia."

In 1686 a certain Giovanni Andrea Lorenzani (1637–1710) wrote a play, "La Forza del Sangue," and, says Ademollo, "it was given with music in the house of the author." I am not aware if this house of Lorenzani be anything to do with the house of Lorenzini.

These theatres are seldom mentioned. I have seen no plans of them; but then who mentions, for who knows, of the Teatro in the Collegio Romano, numbered 846, in this portion of the huge Nolli plan? Of this theatre in the Collegio Romano I have seen a few plans in Dumont.

What of the Teatrino which I have heard whispered was built in the Cancelleria, No. 647? Can anyone tell me if there really was a theatre there?

I am not prepared to make any statement, but certain facts seem to point to there having been one about the date when this plan was made.

And what else of theatrical and architectural interest went on in that same Vicolo Lentari of which I have spoken?

I don't know whether you, sir, as editor of THE ARCHITECTURAL REVIEW are willing to offer a prize of £50 to the scholar or student who will tell you what famous architect lived in Vicolo Lentari in, or about, 1713, but I think that you might safely do so and keep your £50.

Architects come in and out of the offices and also read these

pages; perhaps one of them will be able to tell us, and add the note to this page of notes.

Possibly some archæologist or historian who lives in Rome will communicate the information. If not, I shall have pleasure in doing this myself before long.

I am, yours, etc.,

E. GORDON CRAIG.

## Regent Street.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The demolition of the buildings of the Quadrant section, immediately below Vigo Street, presents an illustration of the origin of the upper portion of Regent Street, such as will never be presented again until the time in the dim future when Regent Street will once more be rebuilt.

As you probably know, the upper portion of the street (i.e., north of the Quadrant) was formed by widening the already existing Swallow Street, a very narrow and somewhat unsavoury thoroughfare that ran up from Piccadilly, opposite St. James's Church. The Piccadilly section of this street still exists in its original width.

Now, the demolition referred to above gives vistas (1) through Swallow Street and up Regent Street, and (2) down Regent Street and through Swallow Street, showing the two streets in alignment and reflecting in a remarkable way the origin of the upper part of Regent Street.

I am, yours very truly,

CHARLES WHITE.

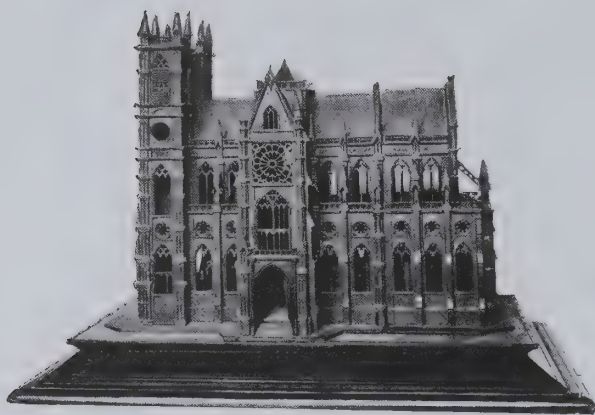
## The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Vernon Blake's article on "The Æsthetics of Architecture" strikes me as promising an important contribution to the subject, and I have read it with keen interest. With full recognition that Mr. Blake's further development of his argument may render them pointless, I will set down a few observations as they occur to me. When we say that in England "the sense of form is strangely lacking" we should be quite clear about what we mean by "form." In art, as in nature, there are two kinds of form: the crystalline, associated with static conditions, and resulting in symmetry; and the organic, associated with life and growth, and resulting in balance. It seems to me that though in England the sense of crystalline form, with the power to create symmetry, may be lacking, the sense of organic form, with the power to create balance, is, on the contrary, highly developed. Thus, I should hesitate to say that the plays of Shakespeare were deficient in balance, though, as compared with the plays of Racine, they may be deficient in symmetry; and if we compare a sonnet of Shakespeare with a sonnet of Dante we have the two kinds of form clearly illustrated. Again, a stanza of Byron's, "Don Juan," though lacking symmetry, is, on the other hand, remarkable for balance. The truth is that whatever manifestation of the English mind—from art and literature to political and social institutions—we examine, we find in it this character of organic as distinct from crystalline form. The British Empire itself is a striking instance, and it might fairly be claimed that our reputation for compromise and our habit of "muddling through" are evidence of our reluctance to apply crystalline forms to vital problems. This peculiarity of the English mind is dealt with in an illuminating way in two recent books of essays: "Soliloquies in England," by George Santayana, and "The English Secret," by Basil de Sélincourt; and the same idea is implicit in Mrs. de Sélincourt's novel, "The Little French Girl," in which the French, or symmetrical, and the English, or balanced, solutions of the problem of love and marriage are contrasted.

Observe, I am not here questioning the comparative inferiority of English architecture—of English plastic art in general; I





A CATHEDRAL MODEL.

In the possession of the Lady Constance Hatch.

am only concerned that it should not be put down to the wrong reason. Mr. Blake says that he has been led to attach the greatest importance to the relation between things. Well, it seems to me that in all art there is one relation of supreme importance, and that is the relation of form to substance. When we speak of "the formal sense," we must take susceptibility to this relation into account, and I should say that, granting the "substance" of the English mind, we have it in high degree. English art is generally at its worst when we abandon the instinct for organic form and adopt the crystalline forms of our neighbours—derived from and adapted to a different "substance" of mind. English hexameters are not as a rule very successful, and we have all suffered from the English novel in French—or Russian—form. This is not to say that we cannot learn from our neighbours, but only that we must be very wary in adapting their crystalline forms to our organic instincts—and I might add, circumstances. The Palladian mansion in an English landscape always affects me like an aloe, a yucca, a palm or a dracæna in an English garden. I can admire the form in itself, but its presence in that context, unless very carefully prepared, seems to argue a certain formal insensibility. I am not prepared to say here which is the "higher" form, the crystalline or the organic, though it is reasonable to argue that a form which bears a close relation to life and growth, which does not "cut across the tissues of life" in favour of symmetry, is not inferior. That the English instinct for organic form has produced few perfect works in architecture is only like saying that perfectly grown trees or perfectly formed primroses are comparatively rare; organic form, from its very nature, being much more subject to the fluctuations of life and the accidents of circumstance than crystalline form. Paradoxical as it may sound, I should say that, for one reason and another, English architecture has never been so good as it has the power of being; and that, by virtue—or penalty—of our very instinct for organic form, our keen sense of the relation of form to substance, we must "muddle through" in our architecture as in our political and social institutions. Over the perfect English architecture, when it appears, will be written the words of Topsy: "Specs I grewed."

That what I call organic form is typical of "the subjective or emotional group" of mankind, and crystalline form of "the objective or rational group," may be cheerfully allowed; but I question Mr. Blake's division of the arts according to the mentalities engaged in them. Surely the true division of the arts is by substance or medium, and vocation is determined by susceptibility to the medium. By Mr. Blake's division we should be better musicians than poets, and better sculptors than architects—which I gravely doubt to be the case. Both types of mentality can find expression in any art. Thus, in music, we have on the one hand extreme emotionalism, as in Wagner, and on the other an approach to pure mathematics, as in Bach. The great range of possible expression in music is due to the flexibility and intangibility of the medium, and the range narrows as the medium stiffens and thickens. Of all the arts—not excluding architecture—music is the one most capable of the mathematical condition, and musicians are not infrequently mathematicians. Between mathematics and architecture there lie the stubborn

facts of building and the peculiar powers needed for their artistic organization.

But these are large matters for a letter. The excuse for the length of this one must be the stimulating effect of Mr. Blake's article. Though he does not use the terms, his extremely apt comparison between the sculptures of the Parthenon and the sculptures of Chartres shows him to be aware of the distinction which I have described as between crystalline and organic form, as between symmetry and balance, and it may well be that what he has further to say will make my observations idle.

I am, etc.,

CHARLES MARRIOTT.

## A Cathedral Model.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I should greatly value any information as to the origin of the model illustrated in the accompanying photographs.

All I know about it is, that I acquired it through the medium of an auction room, the directors being unable to give me any information on my inquiring.

It measures 3 ft., made in oak, natural colour (not painted grey to imitate stone as in the case of my model of Salisbury Cathedral). You will, I think, agree with me that it has a strong French feeling, yet I cannot trace its exact counterpart in any of the French cathedrals. The outside is a little clumsy in its execution, but this is amply made up for by the exquisite work of the choir stalls, reredos, pulpit, etc.

I am, yours truly,

CONSTANCE HATCH.

The Ridding, Bentham, Yorkshire.

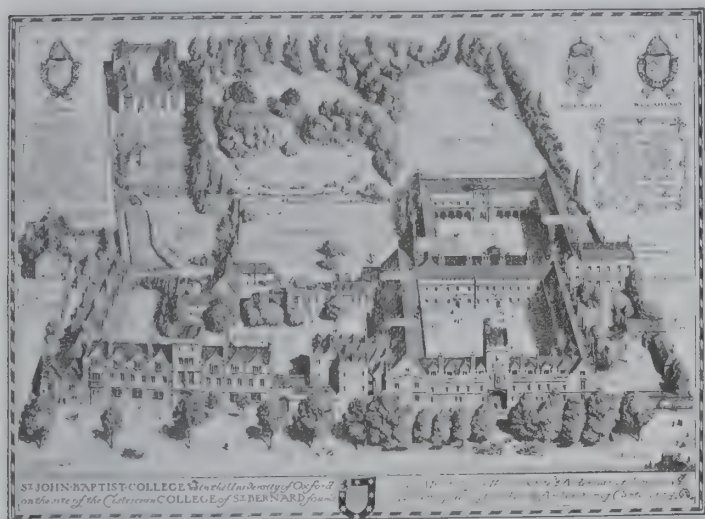


THE CHOIR STALLS, REREDOS, AND PULPIT OF THE CATHEDRAL MODEL.



## Recent Books.

### E. H. New's Drawings of St. John's and All Souls' Colleges, Oxford.



ST. JOHN'S COLLEGE, OXFORD.  
From the drawing by E. H. New.

Mr. New has brought his New Loggan series of views of the old colleges and halls of Oxford nearly to completion with those of St. John's and All Souls', published last year.

These are, like their predecessors, excellently reproduced by Mr. Emery Walker, and are both faithful and accurate presentments of their very interesting subjects.

The singular charm of St. John's, viewed across the wide foreground of St. Giles', with its own unique forecourt, and against the background of its beautiful gardens, groves, and paddock, the fascination of its long, low roof lines, its gables, and its dormers, and that of the arcades and "frontispieces" of Canterbury Quad., give this drawing an easy predominance of subject. But perhaps that very quality made it none the more easy to portray. In any case, the portrait is most satisfying, and the sense and quality of the long, low western front, the two quadrangles, and the homely dignity of its scattered buildings are admirably given by Mr. New.

St. John's College will be one of the best of his series.

The drawing of All Souls' presented the artist with obvious difficulties. Its long, low, fifteenth-century front, with its two doorways to High Street, continued eastward by the staid dignity of the warden's lodgings, almost of necessity occupy the first plane. The lower roof and parapet lines of the beautiful little Entrance Quad., and the Warden's Quad., were in danger of being dominated by the loftier proportions of the three interior sides of the Great Quad. beyond, and by the bulk and height of the strange twin towers on the eastern side.

Mr. New has dealt very faithfully with the somewhat discordant features and pictorial difficulties of this very interesting and distinguished college, and he has added to the interest, if not, perhaps, to the charm, of his drawing by inserting an eastward view of Hawksmoor's Towers, flanked by the pseudo Gothic masks of the hall and chapel on the south, and Codrington's fine library on the north.

The low western arcaded screen, with its central cupola and its handsome wrought iron gates, it was impossible to express in this view. We congratulate Mr. New upon a successful handling of a rather difficult subject, but we think that the decorative success would have been more assured if the angel had been omitted, with the odd little hump in the border, at the top of the drawing, and the presentment of the Resurrection, with the flanking Founder and Patron, inserted, if needed, elsewhere than in the centre and forefront of the street, where we find it somewhat distracting.

So much is presented in the drawing of the college, which is in itself so excellent, that we should have preferred to dispense with these accessories.

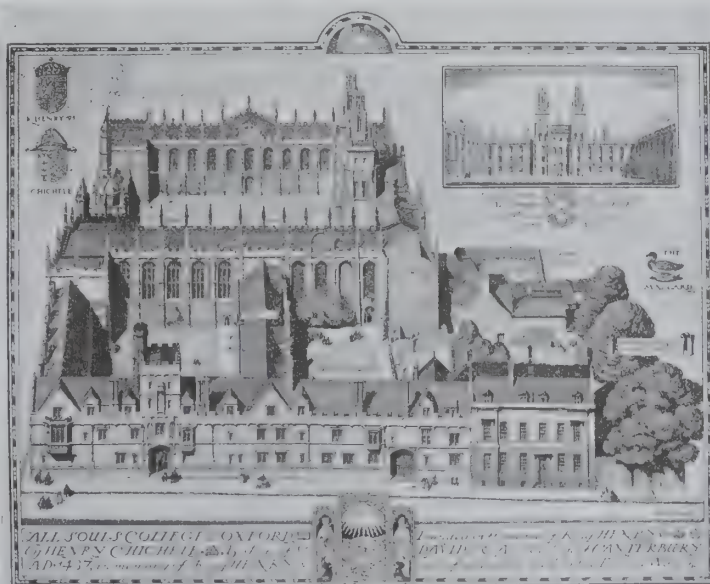
EDWARD WARREN.

### Architectural Criticism.

**Some Architectural Problems of To-day. Some Manchester Streets and their Buildings.** By C. H. REILLY. Liverpool University Press. Hodder & Stoughton. 6s. and 5s. respectively.

It is unfortunate, but not unnatural, that architects are apt to be restive under written criticism. Here and there, in my experience, one, and that among the most esteemed, will welcome it. But most of those who do prominent work, and after all they are the men who matter in this case, think it underhand, if not unprofessional, for one architect to criticize the work of another in public print. But if we agree to this, we must fall back either upon public indifference or upon the criticism of literary amateurs. The public refuses to remain indifferent. And assuredly not even the most sensitive and self-confident architect can see anything but good in that. And from the race of professional critics heaven preserve us. There is something preposterous in the spectacle of a man who cannot himself paint, or sing, or act, or whatever it may be, telling others, whose livelihood is there involved, how badly they do it. And words are so important. People pathetically still believe the written word, and by instinct pay less regard to the mind which has produced something out of nothing than to the mind which passes judgment on what is produced—less to the mother who has borne the child than to the nurse who weighs it on the kitchen scales.

If architecture is to have sympathetic and understanding criticism it must come from architects. Writers criticize writers; why should architects not criticize architects? Yet the two cases are not quite parallel. In literature the criticized, too, has a ready pen, and can perhaps reply. Architects, and the best of them, are more often than not inarticulate. So they are inclined to be suspicious when they cannot defend themselves. And certainly if the architect-critic is to be justified, he must ride himself on the curb, and remembering the delicacy of his position, never give the least ground at any time for supposing that he is using his privileged position for his own professional advantage. Professor Reilly, whose two recently published books are here reviewed, is in a happy situation, in that while he is the head of one of our leading architectural schools, and fully conversant with the theory and practice and history of architecture, he is at the same time not burdened with professional work of the kind here criticized, so that there is no sense of rivalry in his judgments. And there can be no doubt that his writings of the past few years have done much to awaken interest in architecture as a thing of universal concern. His account of a pilgrimage through the streets of Manchester will have been read with zest by many thousands who never thought of looking higher than the shop



ALL SOULS' COLLEGE, OXFORD.

From the drawing by E. H. New.



windows before, and his reprint of a number of articles from the weekly Press, under the title of "Some Architectural Problems of To-day," ranges from the banks of New York to the villas of Bournemouth, and is full of sane and amusing judgments. He has, in the best sense, the journalist's faculty of happy touches—as when he is writing of the tide of traffic in Fifth Avenue stopping at a signal: "the waters divide, and vast crowds—mostly Israelites as of old—pass over dry shod"; or describes Scotland Yard as a combination of a German "Schloss" and a French "chateau"—"a sort of reparations settlement with England left out." His condemnations are not intemperate, and he combines a broad commonsense, which will chime with the outlook of the ordinary citizen, as when he writes of our "Vaudeville" railway stations, or of the over-emphasis of some city buildings as suggestive of window-dressing in the balance sheet, with a sympathetic understanding which enables him to analyse the essentially English loveliness of Wren. We hope he realizes the great influence his written words undoubtedly have, and will remember the curb and his dumb brothers.

W. G. N.

### Decoration.

**"English Decoration and Furniture of the Early Renaissance."**  
1500-1650. By M. Jourdain. B. T. Batsford, Ltd. £3 net.

This volume concludes Messrs. Batsford's library of decorative art, being the last to be published, although, chronologically, the first of the series. Of the four books which constitute the library, the second and third are from the pen of Francis Lenygon (a *nom-de-plume*, one can freely conjecture, of the late Col. H. H. Mulliner), and the fourth by Miss Jourdain. The field of English furniture and decoration is covered in these four volumes, from the dawn of the sixteenth to the beginning of the nineteenth centuries. The scope, therefore, is wide enough to satisfy even the most captious critic.

The style and standard of production of the library is such as the reading portion of the collecting public has learned to expect from the House of Batsford: good paper, fine process-work and printing, and strong, serviceable binding. The form of inserting explanatory chapters between pages of illustrations is not one, perhaps, which Miss Jourdain would have adopted had she been unfettered, but here she has inherited a literary legacy from

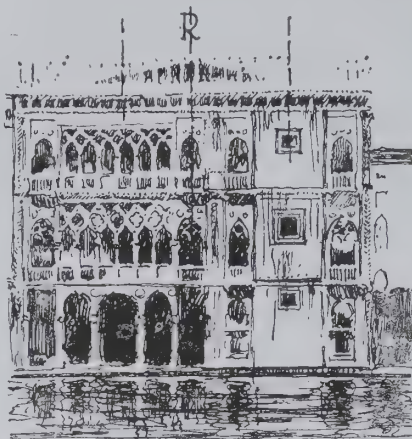


Fig. 29. The Casa d'Oro, Venice. A very delicate and clever adjustment of "weights" to produce a central focus and a balance in a composition really consisting of two elements but in which the presence of a third is suggested, thus avoiding duality.

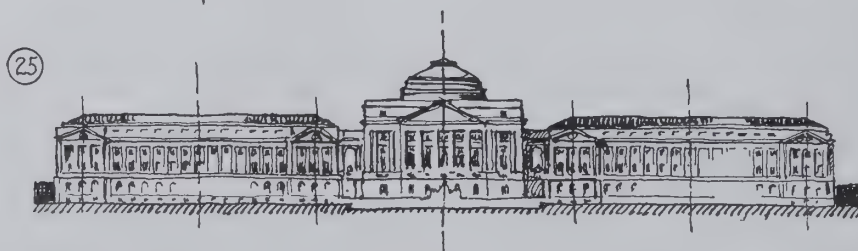
From "The Principles of Architectural Composition."

Francis Lenygon. The practice of indicating an owner by a collection number, necessitating constant reference to a list of owners in the front of the book, is also needlessly irritating. There is no concealment, if such be desirable, yet there is an unnecessary obscurity about the method which has nothing to commend it. It is important—or it may be—to know the source of certain pieces, whether they have the pedigree of long possession, a notable house or family, or are merely birds of passage in a dealer's hands. Not that they are any the worse, intrinsically, for the latter circumstance, but in a book we have only pictorial representation, and in a photograph both original and copy look alike, in the same way as all cats are grey in the dark.

Books on the subject of English furniture and woodwork may be roughly divided into two categories: those which are written and compiled at home, from a mass of photographs and from books by other writers, and those (which are rare, unfortunately) where the author seeks his or her material at first hand, examines each piece illustrated with

critical and knowledgeable eye, and sifts carefully all evidence before giving it permanence in print. Miss Jourdain's book belongs to the latter category, emphatically. One could have wished for a detailed description of each example presented here, instead of general chapters, but here the author is obviously conditioned by the other books of the series which have already appeared. Miss Jourdain is painstaking and indefatigable in her researches. This is easily the most erudite work on its subject which has appeared for many years, and is an agreeable change from the general class of "made" books which is usually written with the one idea of an author to see his or her name on a title-page.

Even with Miss Jourdain's accuracy there are some examples here which must have crept in unawares. Thus the work at Boston House, Brentford, especially the staircase of plaster painted to look like oak (not illustrated here, to be precise), is a pure copy, perhaps moulded from lost originals, but in its present state anything but work of the date to which it pretends. Again the plaster mantels at Lyme could not have survived the demolishing of the Piers Legh house and the building of the present Leoni one. One cannot blame Miss Jourdain for omissions (one cannot put *everything* in a book, obviously), but it is not a fault to cry from Speke to Astley Hall, and in the latter is some of the most remarkable plasterwork in England. One could have wished this not only illustrated, but also described at length.



Figs. 23, 24, 25. The use of the Dominant to provide Unity in compositions of Plural elements. (The Hotel de Ville, Tours; Horse Guards, Whitehall, London; Design for U.S. Department of Agriculture, Washington, U.S.A.)  
From "The Principles of Architectural Composition."



(60)

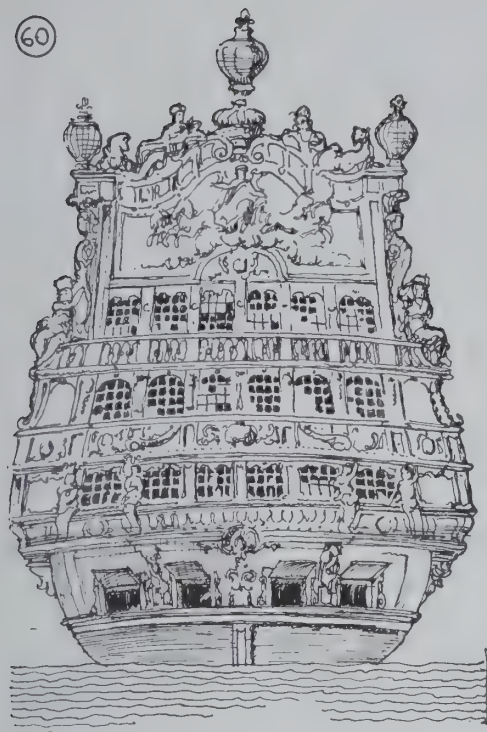


Fig. 60. The stern of "Le Roi Soleil," a vessel of the time of Louis XIV. Exemplifies the softening of "positive" rigidity by "negative" accompaniments.

From "The Principles of Architectural Composition."

and investigated in detail by Miss Jourdain, if only to have the many fables which have been woven round it properly dispelled. A 20 ft. scaffolding would be necessary, but this would be a trifle to Miss Jourdain when bent on scientific investigation.

HERBERT CESCINSKY.

## Architectural Composition.

**The Principles of Architectural Composition.** By HOWARD ROBERTSON, F.S.Arc., S.A.D.G. Large 8vo, 184 pp. including 164 illustrations. The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1. 10s. 6d. net.

This is a book which has long been wanted both by the architectural student and by the layman. Those whose business it is to teach design will jump at it, at any rate for their younger men. It is a very honest attempt, very well illustrated by many hundred sketches, to lay down general rules of composition irrespective of building content or purpose, or of the historical association of ideas, commonly called style. That buildings can be completely conceived as so much three-dimensional pattern, and nothing else, is a disputable proposition. That it is extremely valuable, however, to have this side of architectural design emphasized at the present moment is another matter. We are all a little tired, especially since the war, of some of the fine old traditional forms now that a commercial age has divorced them from palace and temple, and bestowed them in endless profusion upon shops and office blocks. The grand old Orders were always perhaps too essentially aristocratic to be used with entire comfort by a modern democracy. Hence it may be well to-day to strip them of their accumulated meaning, and to look upon them as so much vertical emphasis. Having reached this point the next step—that the vertical emphasis can be given in many other ways—is an obvious one. Architecture becomes pure pattern-making. The resulting form may be emphatic; it generally is with the very moderns. It may even be beautiful, though that is more doubtful. But will it not be empty and sterile? Can architecture be divorced from content and life in this way any more than painting and sculpture? Mr. Robertson would not want it so. All he feels is that the dead hand has lately become a little too heavy, and that our own age has things of its own to say. To enable it to say them with power and decision he has written this very useful book. Those of us who design buildings are apt to arrive at our pattern instinctively. We place our emphasis

where we feel it is needed. Proportion, it has been said, is God speaking within us. As long as we remain artists at all we shall always have our personal, individual way of doing things. Nevertheless, the most individual of us—and he, probably, more than anyone else—will benefit by checking ideas against the few established canons, which are common to all styles because they are fundamental to human nature. It is these canons which are now set out by Mr. Robertson with a clearness and directness and a wealth of illustration that have never before been given to them. Needless to say the book is well written. Those who follow Mr. Robertson's writings will not want to be told that. What the layman, however, will be glad to know is that the book is free from unnecessary technical terms. Mr. Robertson thinks too clearly to have recourse to such camouflage. Anyone who really cares for architecture at all will probably find this book, as I have done, one which once started has to be read from start to finish at a single sitting. Its interest never flags.

C. H. REILLY.

## Wren Society Publications, Vol. I.

**Wren Society Publications, Vol. I.** Oxford University Press. (Issued to Subscribers only.)

The first volume of the Wren Society has just come from the press. The object of the society is to publish year by year, for the benefit of its members, reproductions of as many of the great architect's original drawings as can be found. The society has already suffered a grievous loss in the death of its first secretary, W. H. Ward, to whose memory the editors of the first volume, Mr. Bolton and Mr. Duncan Hendry, pay a tribute in their preface. The first volume contains a selection of the various drawings in the library of All Souls', illustrating the different schemes for St. Paul's Cathedral. With them is printed Elme's catalogue and commentary of the whole collection. We can see here the original scheme for the completion of the work already done by Inigo Jones to the fabric, before its destruction in the Great Fire. There is also the warrant design, and a facsimile of the warrant signed by Charles II. The Greek cross plan, Wren's "favourite," and an elevation corresponding to the model preserved in the cathedral, are also given. And there are a number

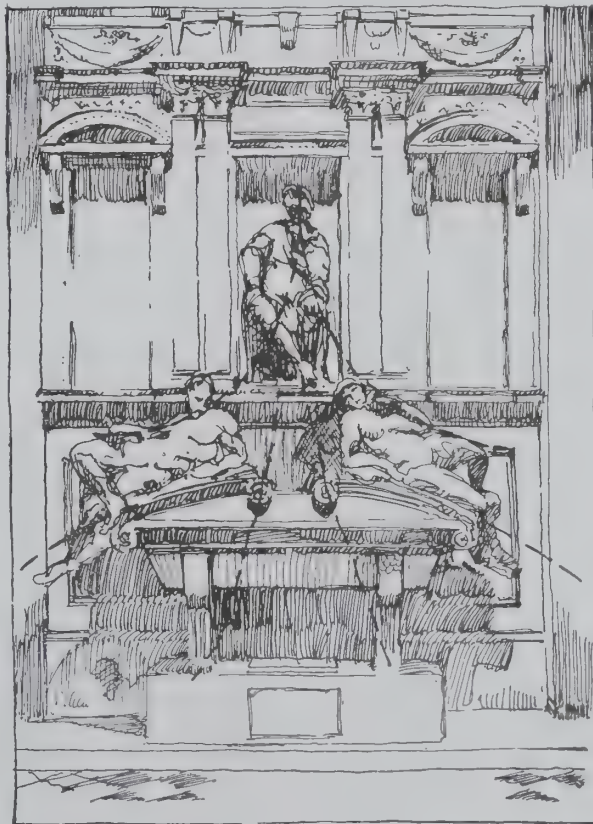


Fig. 69. Tomb of Lorenzo di Medici, in the Sacristy of San Lorenzo, Florence. The dotted lines show how the composition is arranged to guide the eye towards the focus of the central figure.

From "The Principles of Architectural Composition."



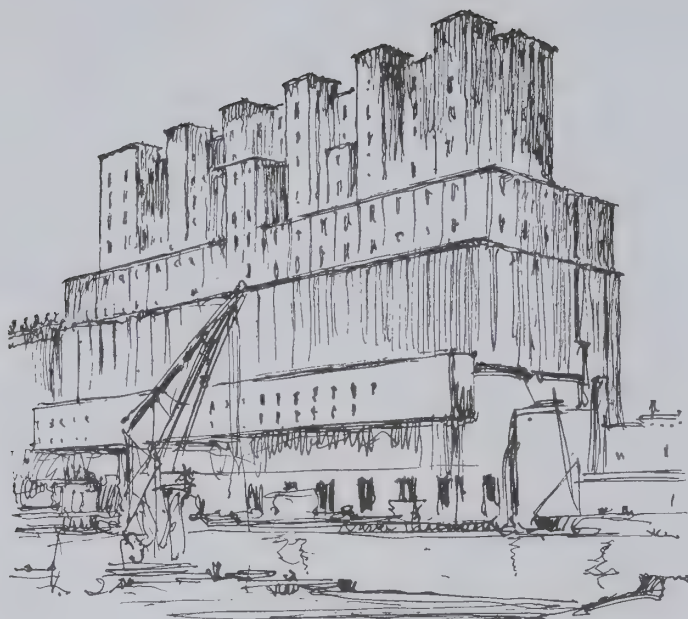


Fig. 156. A Reinforced concrete grain elevator at Montreal. This structure shows the immense possibilities of interesting handling of simple materials and forms. The design is absolutely functional, but skill and knowledge are evidenced in the handling of the resulting masses.

From "The Principles of Architectural Composition."

of drawings which illustrate the building as it finally took shape under the master's hand. It is interesting to trace through all these schemes the evidences of conflict between the architect's idea and the views of the ecclesiastical authorities. The latter were plainly wedded, as the church is apt to be in such matters, to the familiar, to what they had hitherto known and revered, and in particular to the long nave and choir and the great spire, which was the most remarkable feature of old St. Paul's. Thus, in the warrant design, we see Wren feeling after his dome scheme to mark the crossing of nave and transepts, but yielding so far to ecclesiastical prejudice externally as to raise a soaring spire to crown his dome, a remarkably unattractive combination of contradictory ideas. As the building went on, and as Wren's powers of design and sense of scale developed, the original scheme, which the King had approved, was modified more and more. The Jacobean smallness of feature gives place to the broad, firm touch of a master hand. The spire shrinks and the dome grows till the finished work, as we know it to-day, bears only a very faint resemblance to the original design which the Crown had authorized. But the influence of the church so far prevailed, as at St. Peter's, to prevent the realization of the most logical plan for

a domed building, the Greek cross with equal arms and a predominant-central space.

The society is certainly to be congratulated on its first volume. To have all these drawings thus pleasantly reproduced and brought within manageable compass is to see them as never before. No serious student will be content to be without the society's annual publications, and a hundred more subscribers will enable it to enlarge the scope of its activities, to tap sources hitherto inaccessible, and make its subsequent volumes even better and fuller than its first.

The secretary of the society is H. Duncan Hendry, Esq., A.R.I.B.A., 43 Doughty Street, W.C.1. W. G. N.

### Art in Russia.

**Meisterwerke der Gemäldesammlung in der Ermitage zu Petrograd.** Text by P. P. VON WEINER. Munich: Franz Haufstaengl. 4to, pp. 328. Illus.

**Alt-Russland, Architektur und Kunstgewerbe.** 8vo, pp. 26 + illus. 108.

**St. Petersburg, eine geschichte der Stadt und ihren Baudenkmäler.** 8vo, pp. 22 + illus. 42.

**Zarskoje Sselo, eine Geschichte der Zarenschlösser der Gartenpavillons und Garten.** 8vo, pp. 56 + illus. 32. By G. LUKOMSKIJ. Munich: Orchis-Verlag.

The publication of a new edition of this work and its translation into French are assurances that the great picture collection of the Hermitage is intact, and some of the world's greatest paintings still in existence. The text is dated from Petrograd, runs to sixteen pages, and the index of artists to eleven, and there are 300 beautifully reproduced page illustrations of the masterpieces of the great Russian collection. Most of the Italian and Spanish artists are represented. The supreme glory, however, consists in the Dutch pictures, an astonishing array which includes many Rembrandts, and the Flemish school is only less rich. German and English masters are not well represented, but the French section includes fine examples of Watteau and Lancret.

Not only are the great works of foreign artists preserved in the Hermitage, but the noble monuments of architecture in Petrograd, Moscow, and other great cities of Russia are found to be safe. The national art and tastes are still represented by magnificent examples of mural decorations in the churches, by illuminated manuscripts, by tessellated floors and painted ceilings, by bookbindings, embroideries and lace, domestic and ecclesiastical furniture, wood sculpture, and metal work.

The author of these three books writes ably about these treasures, and not least enthusiastically concerning the architecture. Merely to turn over the illustrations is to emerge upon a strange, stately, and unusual scene. The convents, monasteries, churches, and cathedrals are matched in magnificence by the country and town palaces of the czars and the nobility.

KINETON PARKES.



Fig. 99. Chevening, Kent, by Inigo Jones (from Vitruv. Brit. ii). Note how the row of square windows acts as a stop and climax to the scheme of fenestration.

From "The Principles of Architectural Composition."



Fig. 100. The Hall window to the "Deanery Garden," a house by Sir Edwin Lutyens. The window division is extremely pleasant, the two lower divisions being five panes in height, the upper divisions each four panes.

From "The Principles of Architectural Composition."



# *Original Drawings by Robert Adam.*

(Hitherto unpublished.)



Plate II.

## V.—ROMANTIC COMPOSITION—1782.

The first four Drawings of this Series appeared in the January, 1925, issue of THE ARCHITECTURAL REVIEW, together with an article by Mr. Arthur T. Bolton, on "The Classical and Romantic Compositions of Robert Adam." The reader is invited to turn to the article for information in regard to the drawings.

February 1925.









Plate III.

ORIGINAL DRAWINGS BY ROBERT ADAM.

VI.—ROMANTIC COMPOSITION—1782.

February 1925.









Plate IV.

ORIGINAL DRAWINGS BY ROBERT ADAM.

VII.—ROMANTIC COMPOSITION—1782.

February 1925.









Plate V.

ORIGINAL DRAWINGS BY ROBERT ADAM.

VIII.—CLASSICAL COMPOSITION—1782.

February 1925.







# THE ARCHITECTURAL REVIEW

JUN 1 1 1925

*A Magazine of Architecture & Decoration*



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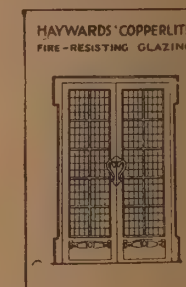
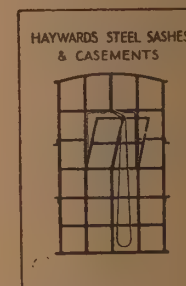
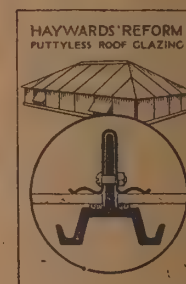
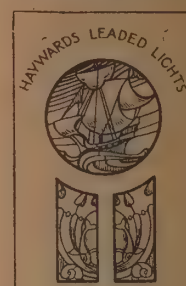
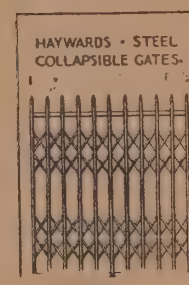
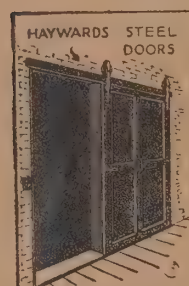
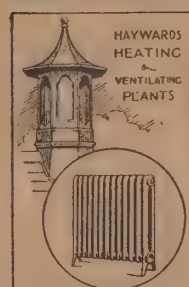
Vol. LVII

March 1925

No. 340



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Plate I.

March 1925.

WATERLOO BRIDGE.

From a Photograph by Basil Ionides.

## Art in Education.

THERE are signs which lead one to hope that the arts will play a greater part than heretofore in English education. Among undergraduates, and among boys and girls in school, the number of those who are fond of music, of drawing, and of decoration seems to be larger than it used to be. This change in feeling is already noticeable in elementary as well as in secondary schools; in the old as well as in the new Universities. It affects the young generation more than the old. It is just beginning to touch the pre-suppositions which underlie our system of school tests by examination. The faint green of spring is colouring the landscape.

Not that the colour of the educational fields before this change came was unlovely. The old tradition of intellectual training in Universities and schools is, at its best, a severely beautiful thing, masterly like plain song or monochrome-design, within the appointed limits of its practice. But among some of the younger people there is a desire for other forms of self-expression, just as in Chinese painting at the time of the Yuan dynasty, strong colour changed the sepia of the Sung.

As to the reasons for this change in feeling, conjecture alone is possible. One cause, perhaps, is the wider draught of the net which brings into schools and Universities many who, in the old days, would never have sought this kind of education. From the Revival of Learning to quite recent times, Universities and higher schools specialized in literary technique or in mathematics. Pupils whose forte lay in music or the graphic arts found their training, if they did find it, elsewhere. Of course, there is a firm traditional art in the teaching of languages, literature, and mathematics. In this art many teachers in our schools and Universities have always excelled. But its subject-matter, its canons, its methods are distinct from, or at most only overlap, those of the graphic arts and of music. Thus, the older educational tradition, in spite of rich variety within its own sphere, was specialized. It fitted certain types of mind, certain kinds of natural gift. Artistic ability, in the narrow sense of the words, was not catered for. And the teachers in schools and Universities under the old tradition were chosen in the main, though, of course, not exclusively, for their promise of becoming skilful in literary or mathematical technique. Now, however, a demand for more alternative courses of training shows itself both in Universities and in schools.

Both of the latter contain a considerable number of pupils for whom the old curriculum is not the most appropriate. What is at issue is not merely an "enrichment" of existing courses of school and University education, but the wisdom of recognizing generously and boldly, as of academic value, courses of training which are different in kind from those hitherto accepted as academic. The liberal encouragement of musical appreciation in schools and Universities, the giving of opportunities for the study and enjoyment of the graphic arts, the acceptance of rhythmic physical exercises as part of the recreations of school life, wise and good as these changes are, does not touch the central issue at stake. The fundamental questions are whether an exacting training in one or more of the arts is to be accepted as equivalent in academic value to that of an exacting training in the traditional school subjects; and, if it is, whether such a

training in an art can be successfully installed in ordinary schools and in those Universities which are organized in harmony with old scholastic principles and predominantly staffed by men and women unversed in fine and applied art.

This controversy is only just beginning. There are signs that it may become acute. Already our English examination system is challenged by demands for change.

These signs of strain are ominous. The system of school examinations, prevalent in England, has defects. We grumble about them continually. And there is ground for our grumbles. But, *au fond*, the examination system as we have it in England is bound up with the freedom and variety of English secondary education. If one examines it carefully in the light of its long history, one finds that it is woven out of two different kinds of thread. The older material was chosen for the purpose of *selection*. Examinations of the modern type began in England with the object of finding out the cleverest pupils and of rewarding their cleverness, whether by promotion into a higher class, or by the award of scholarship or prizes, or by the bestowal of an honour. On this side of their nature our English examinations tend to be competitive in order to be selective. But about seventy years ago another purpose was super-added to the selection purpose. Examinations were applied as a *means of audit*. They were found useful as a check upon the teacher's industry and thoroughness. If the examiner found the pupils well prepared, the inference was that the teachers had not been idle.

Now, under English conditions, it was of great political and social importance to discover a test for the teacher's industry without introducing a system of inspection of schools by inspectors appointed by the State to examine the intellectual work of the schools. For centuries, as Burke said, we have been a divided people. Ready, it is true, to unite in the hour of danger against a peril which threatens our national existence, we are, nevertheless, divided amongst ourselves in ways of looking at life and in our preference for this and the other kinds of social order. Schools, however, are part of the indispensable preparation for citizenship. As therefore our ideals of citizenship are in some respects diverse, we are prone to attach value (sometimes even an exaggerated value) to diversity in the temper, in what is often called "the atmosphere," of our schools. Such diversity, however, is incompatible in the long run, with any exacting kind of State management of the intellectual labours of teachers and pupils. We have bought our educational freedom at the price of refusing to accept State organization of our higher schools. It has been a heavy price to pay. Because we have paid it, we have had to put up with a lower standard of intellectual attainment among the average pupils in our schools than that which has been achieved in many other European countries. But in the place of that higher intellectual standard we have got something which in its different way is as well worth having.

I doubt, though I wish I did not doubt, the possibility of combining what is best in the French system of secondary education with what is best in the English. Nevertheless, an attempt, not always deliberate, is now being made to accomplish such a combination. The tendency of the time



is to try to achieve a union of French standards and English. The drift of administrative action, supported in the main by the opinion of teachers, is naturally in accordance with the tendency of the time. But we are still at a very early stage of this movement which aims (so far as it is clear about its aim) at making the schools intellectually more exacting, and at the same time leaving them free for diversity in their outlook on life and on many subjects of human controversy. By adroit and tolerant handling the examination system has been screwed up and made a little less heterogeneous without any direct invasion of the intellectual and moral autonomy of different types of school.

But it shows signs of strain. It may not survive very long in its present form. The tide of English feeling may carry us forward to a point at which the present examination system will be found cumbrous and obsolete. Yet, when the inner structure of that system is destroyed, we shall find that we have lost one of the guarantees (however harassing a guarantee) of our freedom. And, as we care for freedom very deeply, I suspect that, when great controversial issues begin to affect the schools again, there will be a revolt against the tighter kind of State control which is not unlikely to replace our present rather easy-going system of examination.

This contingency of conflict upon fundamental issues in the problem of national education has been brought nearer by the discovery that in our schools there are some boys and girls for whom the older type of curriculum is a misfit. These pupils need opportunity for artistic work of an active, not merely of a passive kind. That sort of work cannot be tested by the ordinary form of examination. You can test, more or less, degrees of *appreciation*, but you cannot, by an examination designed for thousands of candidates, test with equal efficiency the *power* of pupils to do things worth doing with brush or pencil or other tools.

For these reasons I foresee the coming of great difficulties, sooner or later, in English education. The growth of in-

terest in art among our young people is something to be thankful for. But that growth of interest will give rise to just dissatisfaction with our present examination system, and we are therefore likely to see the latter challenged in a few years' time.

I imagine that what is likely to happen is something like this: Room will be found in our examination system for recognition of the claims of *appreciation* in music and in the plastic arts. This will allow the schools to give a good deal more time to art, and especially to teaching which is designed to awaken and guide the appreciation of art. This, so far as it goes, will be, on balance, good. But the pupils who have *creative* power in art want opportunities for developing that power under severe and exacting discipline, and in an air which fosters the growth of artistic skill. I doubt whether the very best of such pupils will get what they ought to get if they are merged in schools planned for the training of other kinds of mental excellence. But there will be a growing public demand for authoritative evidence of a boy or girl having attended an approved secondary school and of having gained the certificate in the studies required by such a school. That is where the pinch will come. Some few of those endowed with creative power in the arts may, though with the best intentions, be misdirected. Nevertheless, I hope that some even of these may in the end be none the worse for having gone through the mill of an exacting secondary education before devoting themselves to training and self-training in art. The future alone can show whether some of those who might have excelled in art will be lost to art through having been compelled while at school to throw their whole strength into other kinds of study.

MICHAEL E. SADLER.

POSTSCRIPT.—The University School of Architecture at Liverpool is an outstanding, almost a unique, instance of the triumph of a new educational principle in academic life.

M. E. S.



THE ASSEMBLY ROOM, THE AUCTIONEERS' AND ESTATE AGENTS' INSTITUTE, LONDON.

# The Auctioneers' and Estate Agents' Institute.

Lincoln's Inn Fields, London.

Designed by Greenaway and Newberry.

*With Photographs by W. Ingle.*

WHEN asked to review this building the Editor remarked that in his opinion it was "rather a pleasant building." After visiting it, and being taken all over it by my old friend Greenaway, who, in partnership with Newberry, designed it, I think that these few words sum up the merits of its outward face almost exactly. It was not designed to aim at originality, neither is it a slavish copy of any other building. It marks intentionally, I fancy, no advance in architectural thought except in so far as it is undoubtedly a very pleasant addition to the noble square in which it is situated. On a corner site the Auctioneers and Estate Agents have belied the taunt of land values so often levied against them. Through their architects they have secured a home which not only does not outrage the square by raising its head in challenge to the London Building Act, but which, with a modesty we all welcome, has bowed the knee to the seemingly altitude of the other buildings in Lincoln's Inn Fields. Is it too much to hope that other owners of properties in squares in London will do the same. I think that if criticism is directed against this building by the occupants of Lincoln's Inn Fields it may be directed chiefly against two comparative details. The green shutters, to be logical, should pervade the façade, and not be limited to one floor—the second only—especially when the workers, who may require their shelter most from the rather fickle London sunlight, are situated on the ground floor. These shutters give a certain sense of domesticity to the building which may not be inappropriate, but they also spoil, to my mind, the proportion of the windows and make these look wider and squatter than is seemly. "Scrap the lot," say I. The main entrance, on the other hand, is an attempt to redeem the building from its domestic uses and turn it into a semi-public building, and so the mind and the eye are each in turn distracted by this vague suggestion of a contradiction which is not borne out in any of the other details of the façade, all of which express clearly and simply the purpose for which the building is being used. Anyone can see that the solid daily work of the Institute is being conducted on the ground floor in a kind of semi-rusticated solid base. All institutes, even our own, need such a foundation. The first floor, with its tall, graceful windows and balconies indicate the ceremonial meeting-room and its



THE FRONT.

spacious air of talk. Above this is a floor (except for the green shutters) obviously devoted to serious council meetings, and tucked away in attics, barely visible from the street, a series of committee rooms where much of the quiet business of the Institute is carried through, in rooms which will probably conceal in the future a great deal of good, serious work of the members, but display to the architect at a glance a great deal of good, serious work on the part of the designers in obtaining so much variety of shape and form in very confined roof spaces.

It is a great treat in modern London to find a new building which looks what it is, and does not attempt to ape something it is not, like Bush House, which, on one of its fronts, looks like the entrance to a cathedral (of a non-sectarian character it is true)

instead of a block of ordinary, up-to-date, business offices.

The plan of this Institute is a model of what can be done with a small site; no space is wasted, but a great deal of dignity is obtained by a simple sub-division of the space available. The sub-division decided upon is adhered to throughout. No false tricks or subtle use of steelwork are resorted to, to do what planning failed to do. Walls carry walls, and voids come above voids. The result is obvious. There is simplicity throughout, and one feels that one is in a building which (like Topsy) grew naturally and was inevitable when once the plan of the main floor was settled. Of the decoration of the various rooms the photographs speak for themselves. The entrance hall in marble, entirely lit with borrowed lights, is an extremely successful example of what can be done under these limitations. The meeting-room, panelled in walnut, is a fine example of modern craftsmanship, and by careful design gives an impression of greater height and spaciousness than it really possesses; in fact, all through the interior, in spite of a confined site, this effect of spaciousness is obtained, which may be due to the simplicity of the plan, but may have some other cause behind it. Students of modern architecture may well study this building, not, as I have already written, for any unexpected outbreak of originality in design, but for a thoroughly sane and sensible use of the space available, and thought for the purposes for which the building is required.

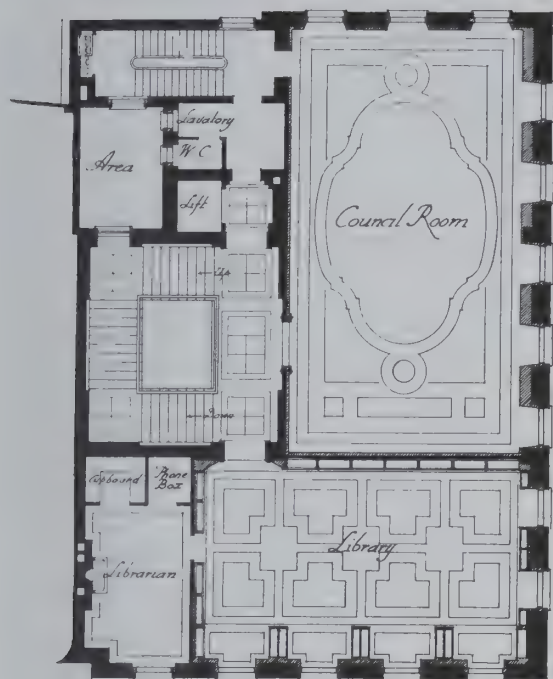
MAURICE E. WEBB.



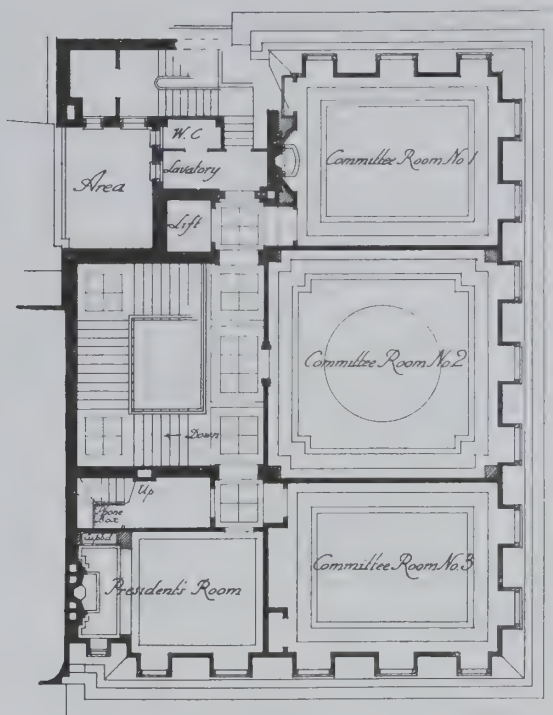


THE AUCTIONEERS' AND ESTATE AGENTS' INSTITUTE.

From Lincoln's Inn Fields.



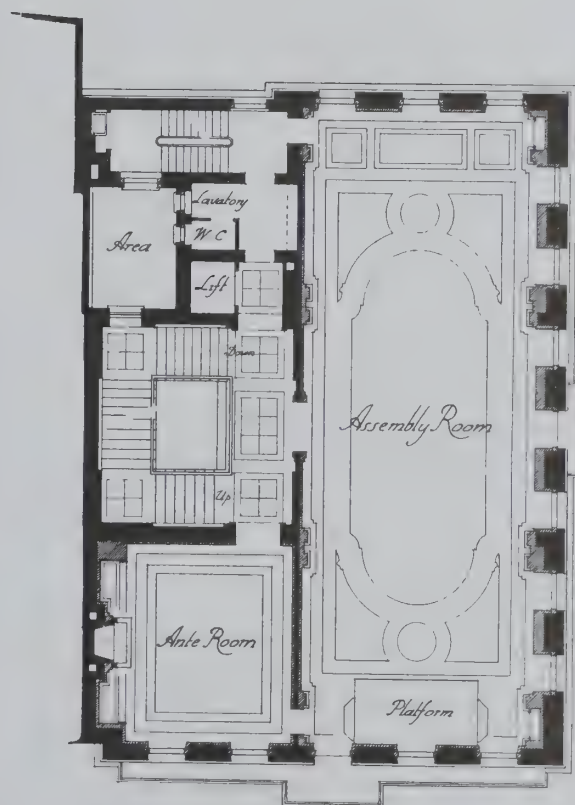
PLAN OF SECOND FLOOR



PLAN OF THIRD FLOOR



PLAN OF GROUND FLOOR



PLAN OF FIRST FLOOR

*Neumans Row*

*Lincoln's Inn Fields*





THE VESTIBULE.



THE HALL.



A DETAIL OF THE ENTRANCE.





A COMMITTEE ROOM.



THE TOP FLOOR LANDING.



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THE COUNCIL ROOM DOORWAY.



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# Waterloo Bridge.

*Waterloo Bridge is in danger. The report of the L.C.C. Committee, advocating its destruction, has been shelved for the moment. But there is some danger that the question may be made a party-cry at the elections this month. All who really care for London (and the L.C.C. has a record here to be proud of) will agree that we must not lose Waterloo Bridge if there is any way of saving it. (Ed. A.R.)*

THE fate of Waterloo Bridge is in the balance, and Waterloo Bridge is one of London's most important landmarks. I am not sure, indeed, if it could not be shown to be the most distinctive monument London possesses. I cannot call to mind in any place I am acquainted with, so splendid a modern bridge as that which has so inadequate an approach from the Strand and so squalid a one from the south bank. And it is, perhaps, these inadequate and squalid approaches which are responsible for the fact that so few people seem to realize the essential beauty and significance of Waterloo Bridge.

Here in London we have a full and flowing river of great breadth, and worthy, if ever a river was, of fine bridges. What have we done with it? We have thrown across its swirling flood two iron atrocities which effectually conceal that splendid vista from Westminster to the Tower which is unrivalled in historic import; elsewhere we have desecrated it with stupid suspension bridges or that utilitarian structure, more fitted for New York than London, and so forth. There are, indeed, only two of our bridges which in breadth, at least, are adequate, both iron structures, and but one that in itself possesses, if not sufficient width for these days of increased traffic, at least a dignity and beauty of line that differentiates it from all the others in Europe, perhaps in the world; and this bridge it is proposed to demolish!

Vandalism in idea is but a step to vandalism in deed; and if ever a suggestion partook of this quality, this is one. Widen the bridge by all means, for it requires widening; strengthen it, for it wants strength, not only to withstand the onslaught of increased weight in traffic, but also the added force of water brought about by the construction of the Embankment and the consequent narrowing of the river since it was built; but to destroy it would be to add to the ridiculous blunders which have been perpetrated in the past and which resulted in the destruction of Northumberland House, which sent Crosby Hall into an alien environment, which banished Temple Bar to a bucolic existence. I have said that the beauty of Waterloo Bridge is not realized. How can it be when it is only properly to be seen from one side of the river? When we really make



JOHN RENNIE.

up our minds to develop the south bank of the Thames, at any rate between Westminster and Blackfriars bridges, we should, incidentally, have an opportunity of realizing to the full the masculine grace of Rennie's conception, and should be, perhaps, able to appreciate the exquisite lines of the finest bridge in Europe; its far-flung, direct, and arrow-like flight across the stream of history; its significance when taken in conjunction with Somerset House; its native dignity and distinction.

Waterloo Bridge was built by a public company formed for that purpose pursuant to an Act passed in 1809. It was designed by John Rennie, the well-known engineer, who has left a manuscript account of the undertaking, now in the possession of the Institution of Civil Engineers, by whose courtesy I am enabled to cull from it certain interesting facts.

The first design for a bridge was supplied to the company by Mr. George Dodd, who had based it on that of a bridge over the Seine at Neuilly, constructed by M. Peyronnet. Mr. Jessop and Mr. Rennie were invited to report to the company on this scheme, which they did on February 20, 1809. The result of their report not being satisfactory, Mr. Dodd retired from the office of chief engineer to the company, and Rennie was nominated to fill his place, and thereupon at once began to prepare an entirely fresh design of his own. He employed, he tells us, "Mr. Francis Giles to make a fresh chart of the river and adjacent shores, and designed the new bridge accordingly, so that the arches might be set out at a mean right angle to the ebb and flow currents, and that there should be the least possible obstruction to them and to vessels navigating the river."

As a matter of fact Rennie prepared alternative plans: one providing for a bridge with seven arches, the other with nine; and on account of the more costly character of the former, as well as for other reasons, he recommended the latter, which was eventually adopted.

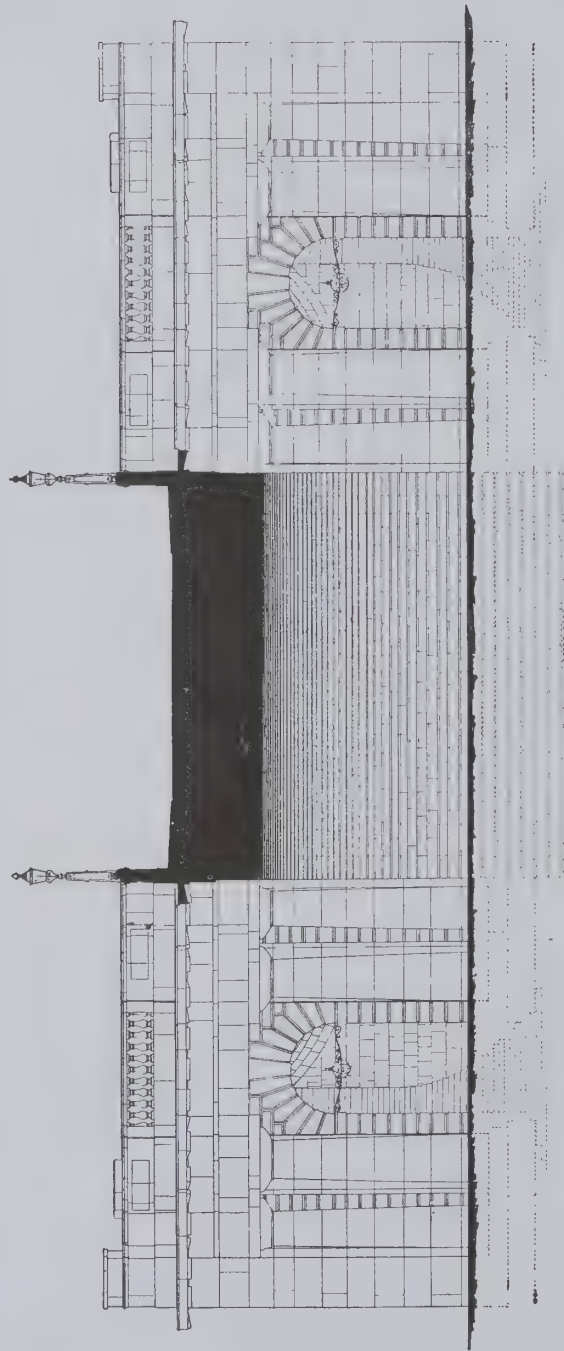
The total width of the bridge was (and is) but 45 ft. to the outside of the parapets. The arches are of white Cornish granite, the balustrades being of fine bluish-white granite from Aberdeen.

Dodd had suggested caissons, but Rennie recommended coffer dams as being better in every way. It is a curious

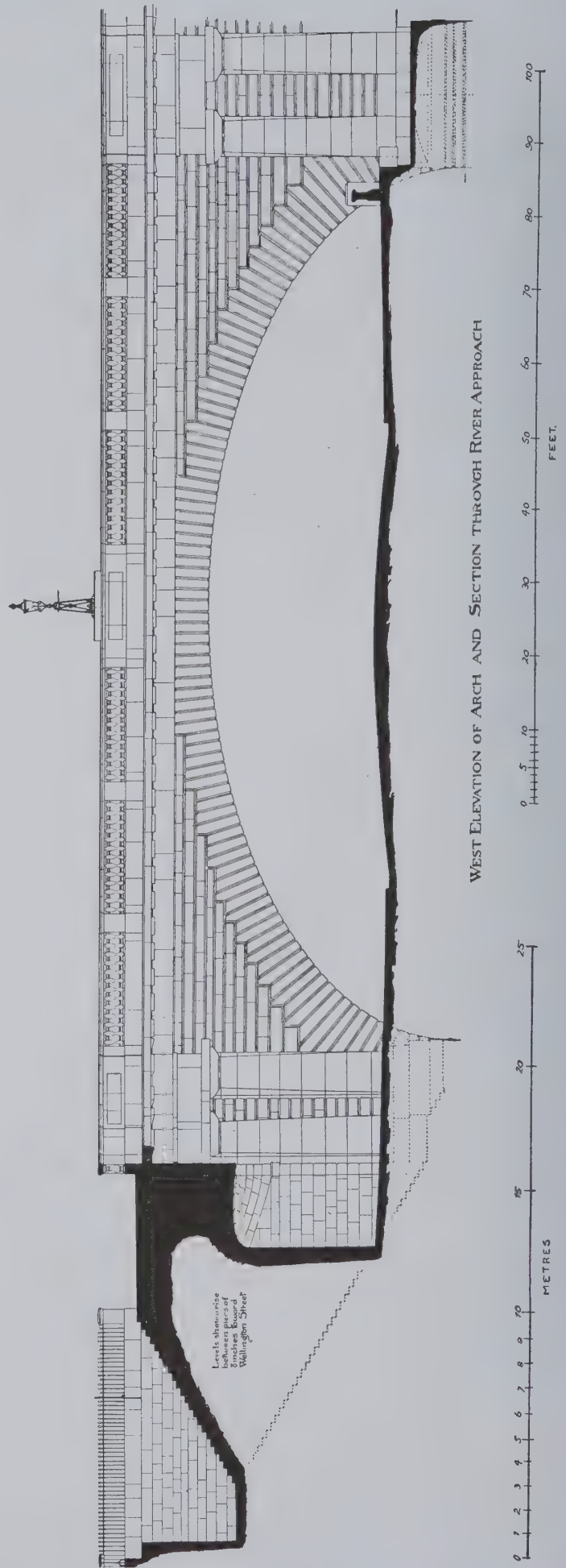


WATERLOO BRIDGE FROM THE SURREY SIDE.

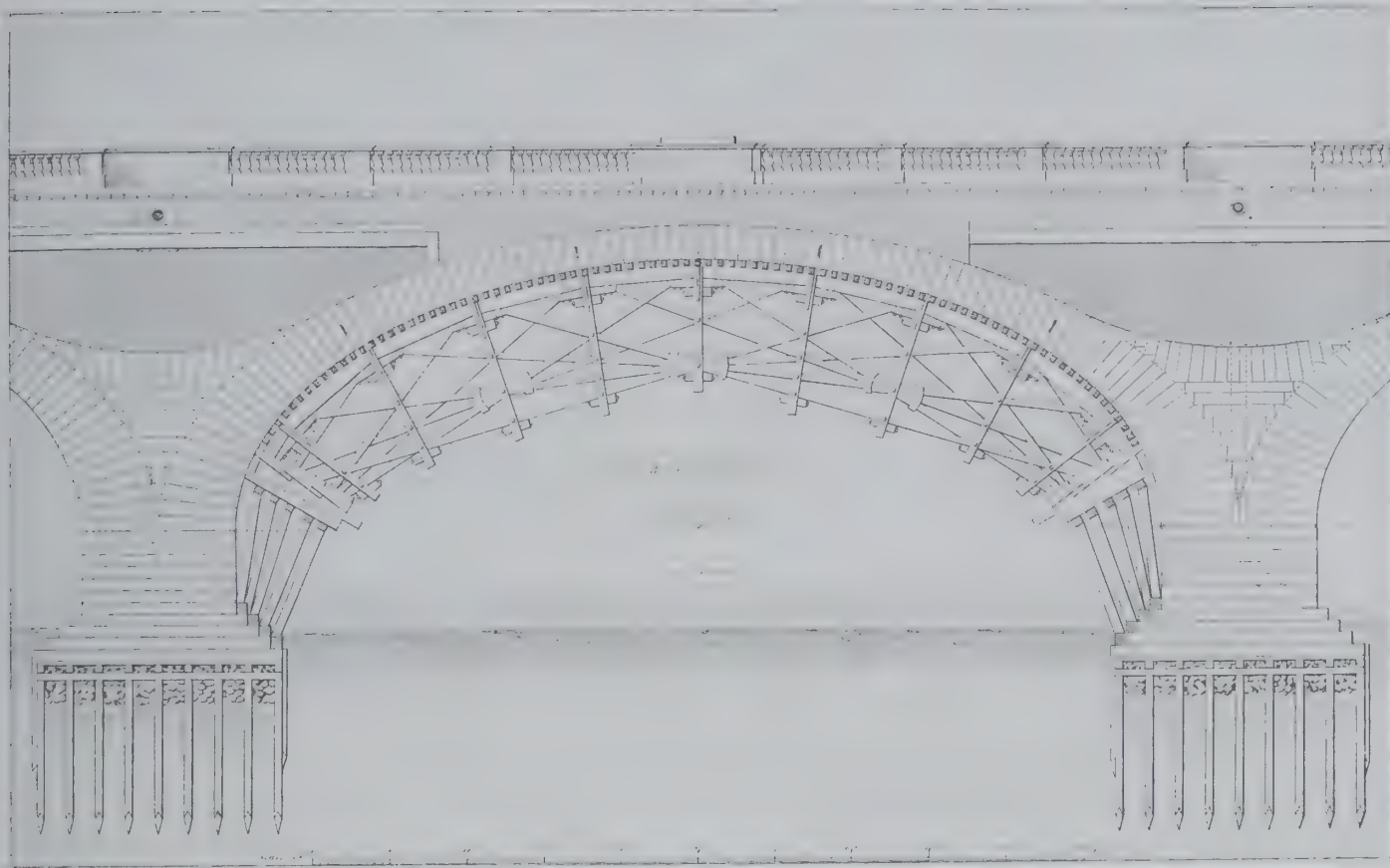




SECTION THROUGH ARCH OVER EMBANKMENT AND ELEVATION OF RIVER APPROACH



WEST ELEVATION OF ARCH AND SECTION THROUGH RIVER APPROACH



A SECTION THROUGH THE BRIDGE,

showing the foundations, the construction of the arches, and the centering. A drawing from Britton and Pugin's *Edifices of London*, vol. ii, 1828.

fact that coffer dams had never before been attempted in this country to such an extent on a great tidal river (hence the reason for Dodd's choosing caissons), but Rennie had had experience of them when constructing the London and East India Docks, and had no doubt as to their success.

The technical details of the work can, of course, be read in Rennie's manuscript statement of its inception and completion; but these would hardly interest the general reader. I may, however, extract one or two facts from them which are, as they say, not generally known. Thus the roadway of the bridge was constructed as Adam, in 1816, constructed his first macadamized road at Bristol, which," adds Rennie, "has since become so general." All the stone (except the balustrades which were brought ready-made from Aberdeen) was worked on the spot, in some fields on the Surrey side. "It is singular," says Rennie, "that nearly the whole of the stone for the bridge should have been drawn by one horse familiarly termed by the workmen 'Old Jack,' who was a most sensible animal, and did his duty in a most exemplary manner, being always in good trim and ready. Tom, his master, used to call at a public-house. On one occasion he remained there longer than usual. At length the horse put his head in at the door, and taking Tom by the sleeve, pulled him out of the house, to the amusement of the beholders. Tom took the hint and was never afterwards found loitering during working hours."

When the bridge was begun contractors on a large scale were almost unknown, and the work was on such an unusual scale and was attended by such difficulties and risk, besides requiring so much capital, that it was not considered possible to find a contractor ready to contract for the whole at one time. The directors of the company commenced, therefore,

by making small and various contracts for the delivery of the different materials required. After a time, however, Rennie discovered a firm who were prepared to take over the whole undertaking—Messrs. Jolliffe and Banks, who had had considerable experience in working on other contracts under him, and they were henceforth the sole contractors, Mr. James Hollingsworth being the resident engineer.

The first pile of the bridge was driven, on the Middlesex side of the river, in March 1811; and the first stone was laid on October 11 of the same year. On June 18, 1817, the bridge was opened, with great and impressive ceremony, by the Prince Regent.

It consists of nine elliptical arches, each of 120 ft. span, with a rise of 24 ft. 6 in., supported by piers 20 ft. wide at the springing of the arches. Its entire length is 2,456 ft., the actual bridge and abutments being 1,380 ft., the approach from the Strand 310 ft., and the causeway on the Surrey side, supported by land arches, 766 ft. The total cost of the structure was £565,000; the approaches, together with the purchase of land and buildings, £677,000; and what were called "contingencies," £373,000.

Let me close my short account of this memorable monument with the words of Rennie himself, with which he brings his notice of the work to an end: "In the construction of this bridge we may observe there are several novelties. First, the introduction of coffer-dams to a hitherto unknown extent. Secondly, the mode of raising and removing the centres. Thirdly, the introduction and working of granite stone to such an extent for the first time, and the generally improved kind of masonry. Fourthly, elliptical stone arches of such a large size."

E. BERESFORD CHANCELLOR.



# A Sussex Estate.

The Clock House, West Grinstead.

Designed by Barry Parker.



ON THE TERRACE.

THE Clock House Estate at West Grinstead embodies a country house and practically all the subsidiary buildings generally associated with a country residence: there is the house itself, the model farm buildings, the water tower, a pumping-station, large hunting stables and garages, the coachman's house, the head gardener's house, the chauffeur's house, and the head cowman's house.

The house and its subordinate buildings follow closely to the traditional Sussex methods of carrying out details in building construction.

My first knowledge of the Clock House was derived from my client's first letter, in which he said: "I have purchased a Victorian farmhouse, which I wish to be converted into a hunting-box. It is quite an ugly and uninteresting brick building, but I think you will make something of it." When I went to see this farmhouse, I found it was not a brick building, but a timber-framed building, tile hung with an ingenious tile which I have only found in Sussex and Dorsetshire, and which gives a building hung with it an appearance so closely resembling that of a brick building as to deceive. I found the Clock House to be a splendid timber structure, some of it dating back to the sixteenth century, but the greater portion more modern. On discovering this my client and I carefully considered removing it bodily somewhat farther from the road, but ultimately we decided on a site for it several fields away. So we took it down, and I planned a new Clock House in such a way that we could use again intact every frame which constituted a wall in the old Clock House without altering it, and we re-erected all the frames which constituted the oldest wing of the old Clock House as the kitchen wing of the new Clock House.

We found in the neighbourhood a splendid old timber-

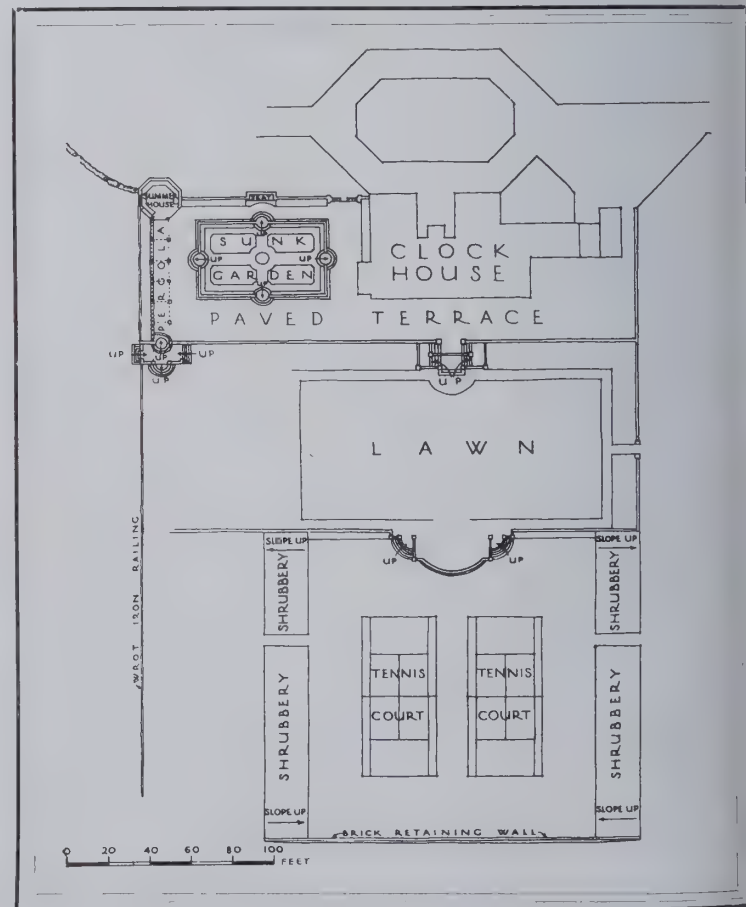
framed barn, cut this barn in half, and out of each half made one of the two north wings of the new Clock House. These wings now form the east and west sides of a court, on the south side of which the main building stands.

We numbered every stone in the fine old chimney-stack of the old Clock House, laying each stone on the ground in the position it had occupied in the stack, and re-erected the stack. When laying out the garden we found on the site large quantities of "rippled stone," and with this stone paved the terrace.

The old Clock House was, of course, framed up with massive oak and elm timbers, and in the new Clock House not only did we use again intact every frame which had constituted a wall in the old Clock House, but we used again all the old massive oak and elm floor joists and all the wide oak boarding with which the old Clock House had been floored.

We finished off the new house by re-erecting on its ridge the eighteenth-century clock turret with which the old Clock House had been finished off.

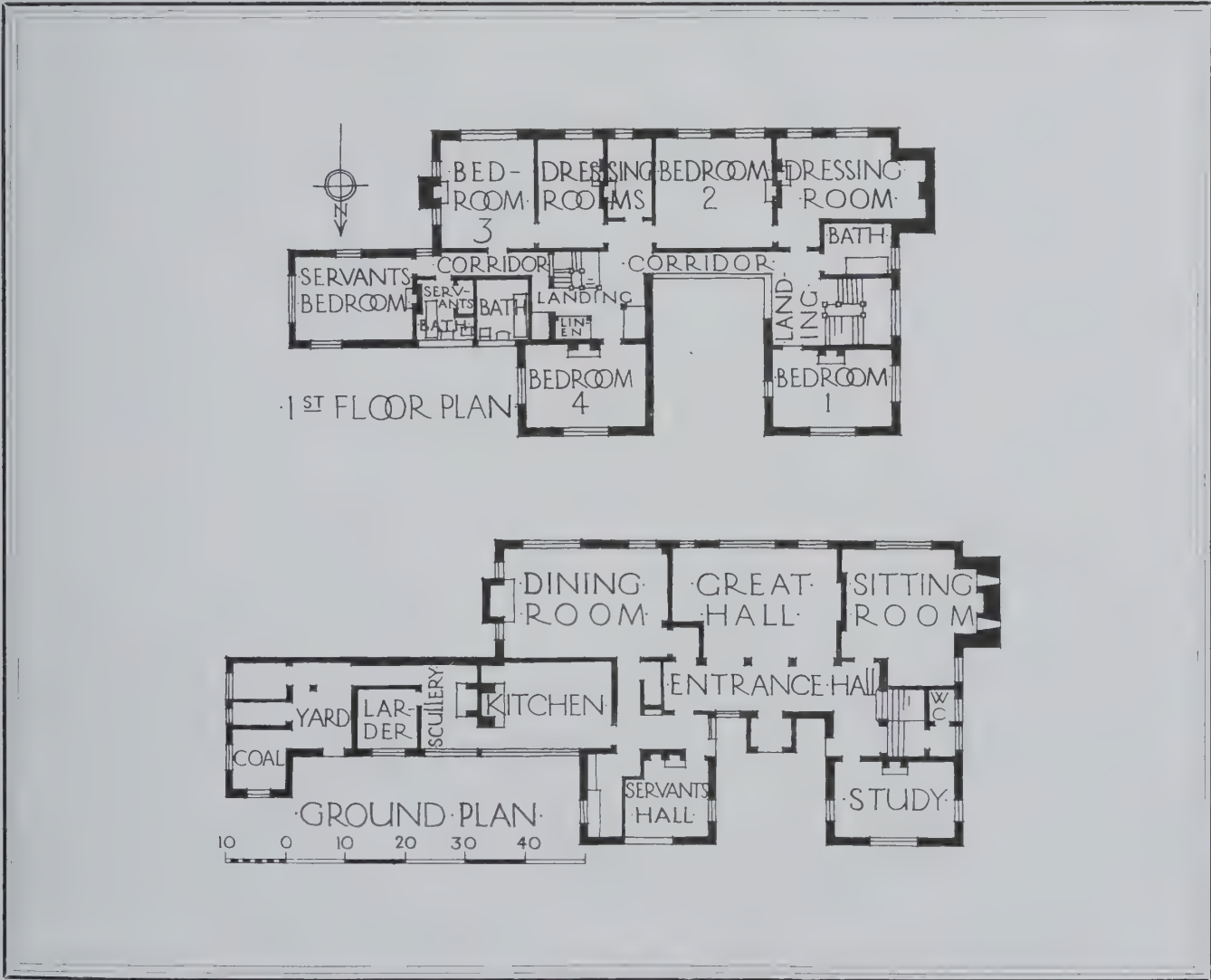
BARRY PARKER.



A LAY-OUT OF THE HOUSE AND GARDEN.



THE FRONT OF THE CLOCK HOUSE.



GROUND AND FIRST FLOOR PLANS.





FROM THE GARDEN.

This house was taken down from its original position and built afresh on a new site.

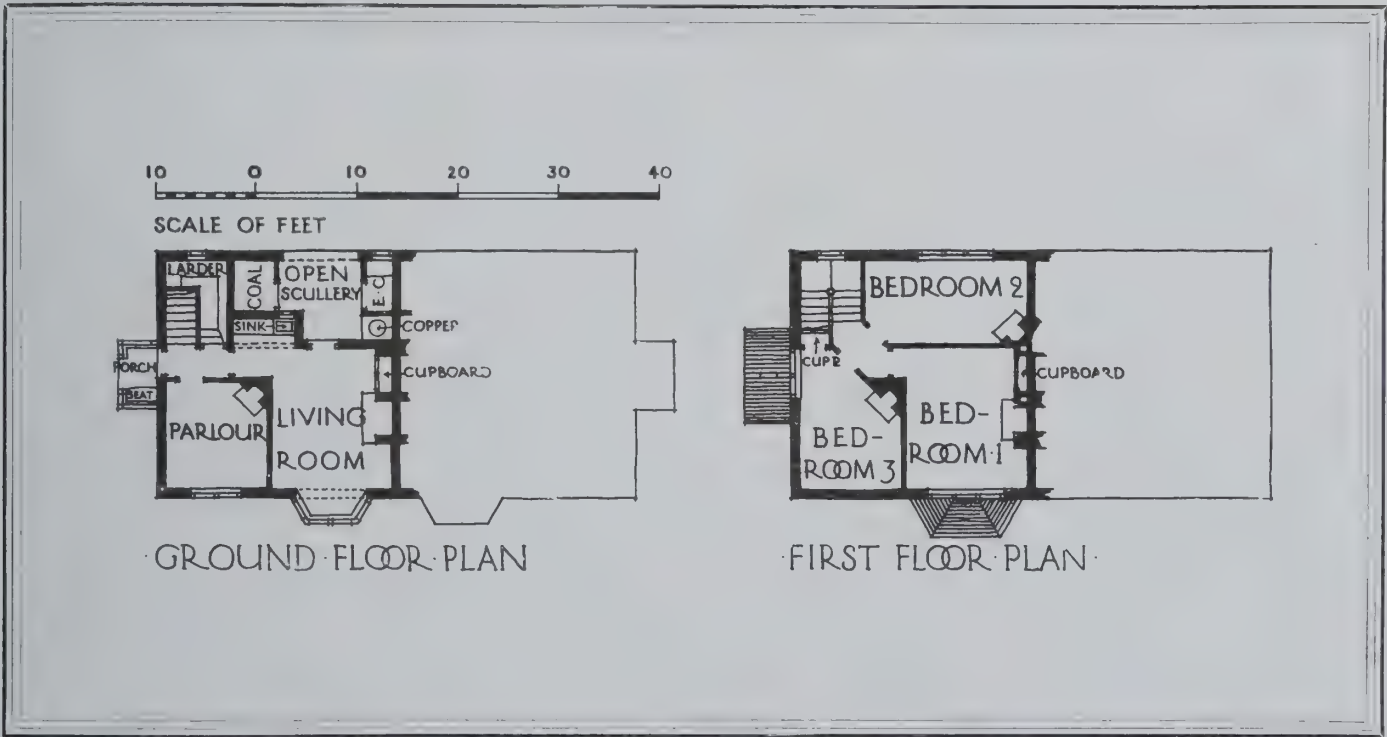


THE SOUTH FRONT.





THE HEAD GARDENER'S AND CHAUFFEUR'S COTTAGES.



PLANS OF THE GARDENER'S AND CHAUFFEUR'S COTTAGES.





FARM BUILDINGS ON THE ESTATE.



THE STABLES, WITH THE WATER TOWER BEHIND.



THE DAIRY.



IN THE COW-HOUSE.



# Vaux-le-Vicomte

With photographs by CHARLES MASSIN, 51 Rue des Ecoles, Paris.

THERE hangs in one of the great gilded rooms of the Château of Vaux the portrait of a young man with a well-shaped intelligent head. The face is undeniably handsome, the mouth sensitive, and the eyes bold and challenging; the figure is richly, if sombrely, dressed. This young man was Nicolas Fouquet. He was born in an age when it was possible for anyone with a sufficient mixture of daring, intelligence, good looks, and lack of scruples to rise and shoot upwards, blazing like a meteor, to attain any heights, and like a meteor, when at the very summit of its path to fall crashing to earth.

Fouquet was just such a character, he was gifted with just such attributes, and his career can truly be termed meteoric. Born in Paris in 1615 of a good legal family, he had, by the time he was thirty-five, ingratiated himself so skilfully with Mazarin, whose cause he had always championed, that he succeeded in persuading the latter to authorize him to buy the post of *procureur-général* to the Parliament of Paris. Three years later, when Louis XIV was thirteen, he became *surintendant des finances*. He held this high office until his fall just after the death of Mazarin in 1661.

However improperly he may have managed the "finances" of the boy king, he certainly made no mistakes with those of Nicolas Fouquet. His rapid advance made him ambitious of succeeding Mazarin as first minister to the Crown, and in order to secure himself friends and a party he lavished money in all directions.

It is on record that the great Colbert, in his wisdom, once remarked to Louis XIV, "Posterity takes the measure of princes according to the dimensions of the splendid houses they erect during their lifetime." And for the sake of his own fame every grand seigneur of France thought the same. Fouquet was certainly of this opinion for, as a matter of fact, he had already acted on it some years before Colbert uttered his sage observation.

Sometime about 1656-57 he had bought the Vicomté of Melun and Vaux. There was already a seignorial château standing on the estate; but this, not meeting with Fouquet's ideas of his own splendour, he had pulled down. His next step was to call in Le Veau to build him his new house, and Le Nôtre his new gardens, both of which were to form a truly worthy and enduring monument to his genius. The result was Vaux-le-Vicomte as we see it to-day. Louis le Veau (who was Fouquet's senior by two years) was certainly considered one of the first architects of his time. Besides building Vaux, his masterpiece, he also has standing to his credit, the interior court of the Louvre, the two noble hôtels Lambert and de Thorigny in Paris, as well as the



THE ENTRANCE GATE.

present Institut which, at the time he was commissioned to make the designs, was to be Mazarin's College of the Four Nations.

André le Nôtre, when Fouquet entrusted him with the gardens of his château, was in charge of the Tuileries, where he had succeeded his father, but up to that time had not made any particular reputation for himself.

Fouquet then had the inspiration to add yet a third great name to his collection of artists, that of Le Brun, the greatest all-round decorator and master-craftsman of his day.

Now to grasp precisely what Fouquet with the aid of these three men had achieved, one must remember that at this date Louis XIV had done nothing whatever

to that little "house of cards," as Saint Simon called it, his father's château of Versailles. In fact, the great classic age of French art, which we call, and very rightly, by his name, had not yet begun. What makes Vaux-le-Vicomte of such outstanding interest to the architect is that it was the *immediate precursor* of Louis XIV's Versailles. It thus forms the connecting link between the earlier French Renaissance châteaux of Henry IV and Louis XIII and the far more Romanized style that was to follow.

We still see in Vaux the high slated roofs, but the elaborate dormer windows, the constant cutting up of flat surfaces, the decorative use of coloured marbles, all these are gone. We have in their place a tremendous stone building relying much more on its masses, and very dignified in consequence. There is here nothing left of the light and airy touch of Louis XIII's Cour du Marbre at Versailles, for example. A vast and imposing moat surrounds the château on all four of its sides. This was probably the last of its kind to be built, for although they are frequently to be found on the entrance front, it is very unusual after this date to see them carried round to the garden side.

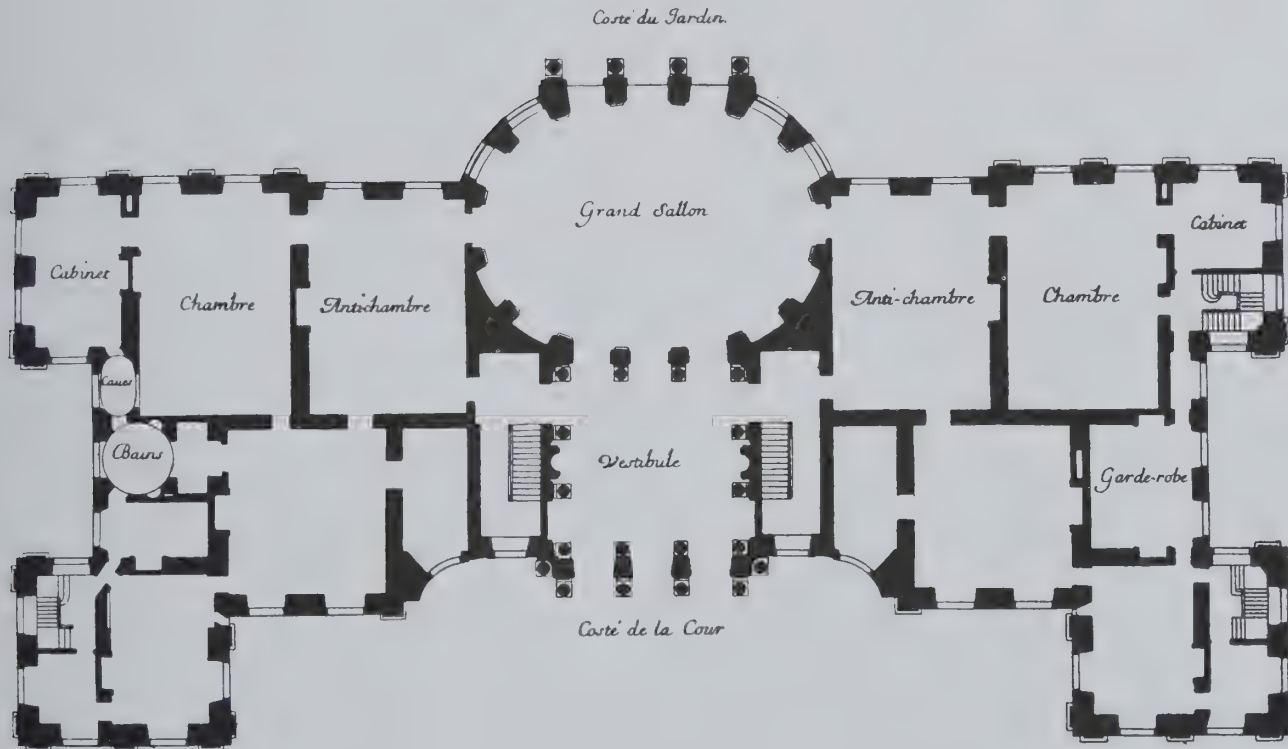
The entrance to the château is imposing to an extreme. The road through the park runs parallel with the house and is separated from the first of two forecourts by a screen wall, made up of eight gigantic terminal figures, between each of which is a delightfully simple grille of wrought iron. This screen connects two enormous and absolutely symmetrical red-brick buildings, heavily dressed with stone, which lie to the right and left and in advance of the château itself. These are the stables and the outbuildings generally. One side alone looks as if it could comfortably hold a brigade of cavalry. That two such buildings should have been considered necessary to uphold Fouquet's dignity seems incredible. One can only suppose that one building served his own uses, and that the other was built for the sake of symmetry and his friends' convenience when they came to





*Vue du Chateau de Vaux-le-Vicomte du côté de l'Entrée.  
A Paris chez M. Lavoisier Rue d'Anjou à la Victoire. Fait par Perelle.*

VAUX-LE-VICOMTE IN THE TIME OF FOUQUET.



*Plan de Vaux le vicomte conduit par le S<sup>r</sup> le Veau Architecte du Roy.*

*J. Marot fecit*

A PLAN OF THE PRINCIPAL FLOOR OF THE CHÂTEAU.





THE ENTRANCE.

On either side lie the stables, and in the distance can be seen the screen which is illustrated in detail on the opposite page.



THE ENTRANCE FRONT.

A photograph taken from the opposite point of view to that in the upper illustration, where the iron gate can be seen in the middle distance.



visit. This theory is not altogether fantastic when one reads of the house-warming party he gave in 1661, one month before his arrest, when he sent out six thousand invitations. A central road leads straight up between these two buildings and passing over the moat by means of a narrow bridge, guarded by another beautiful iron gate bristling with a chevaux-de-frise, lands one into the inner court, from which entry into the château is finally made by means of an immensely-broad flight of stone steps. The walls of the moat are built of massive blocks of masonry crowned with a heavily-balustraded parapet.

The whole conception of the lay-out and entrance in its scale of magnificence, the simplicity of its lines, the handling of huge spaces of gravel, grass, pavé, and water, leaves one gasping with admiration at the daring of the extraordinary individual who inspired it.

The château itself is absolutely symmetrical. It is planned round a vast, oval-shaped inner hall, which has a high-domed ceiling. The existence of this hall is fearlessly expressed on the garden side, since the dome is made the central feature of the elevation with the roofs of the main block abutting it at a lower level on either side. The centre of this elevation is marked with a pedimented projection. Seen from some way down the great central axis of the garden it appears rather too insignificant with relation to the huge mass of the house, especially as a wide and important flight of stairs leads up to it. Conscious that it is so very clearly intended to act as a focal point one cannot help a slight feeling of disappointment, a sense that something has gone amiss.



THE CHÂTEAU AND MOAT FROM THE SIDE.

The side elevations are beautiful. Admirably proportioned they are most skilfully united with the front and back of the château.

By means of a slight break forward at each end of the garden front, the last three window units are enabled to be treated as pavilions, their external arrangement of flat Ionic pilaster, topped above the cornice with a long and shapely urn, being very reminiscent of those of the Institut in Paris. The sides of these pavilions are built direct on to the walls of the moat, which is not returned immediately round the principal fronts but brought forward a considerable



A DETAIL OF THE SCREEN.

The screen divides the forecourt from the road. Its position is shown in the upper photograph on the opposite page.





THE GARDEN FRONT.

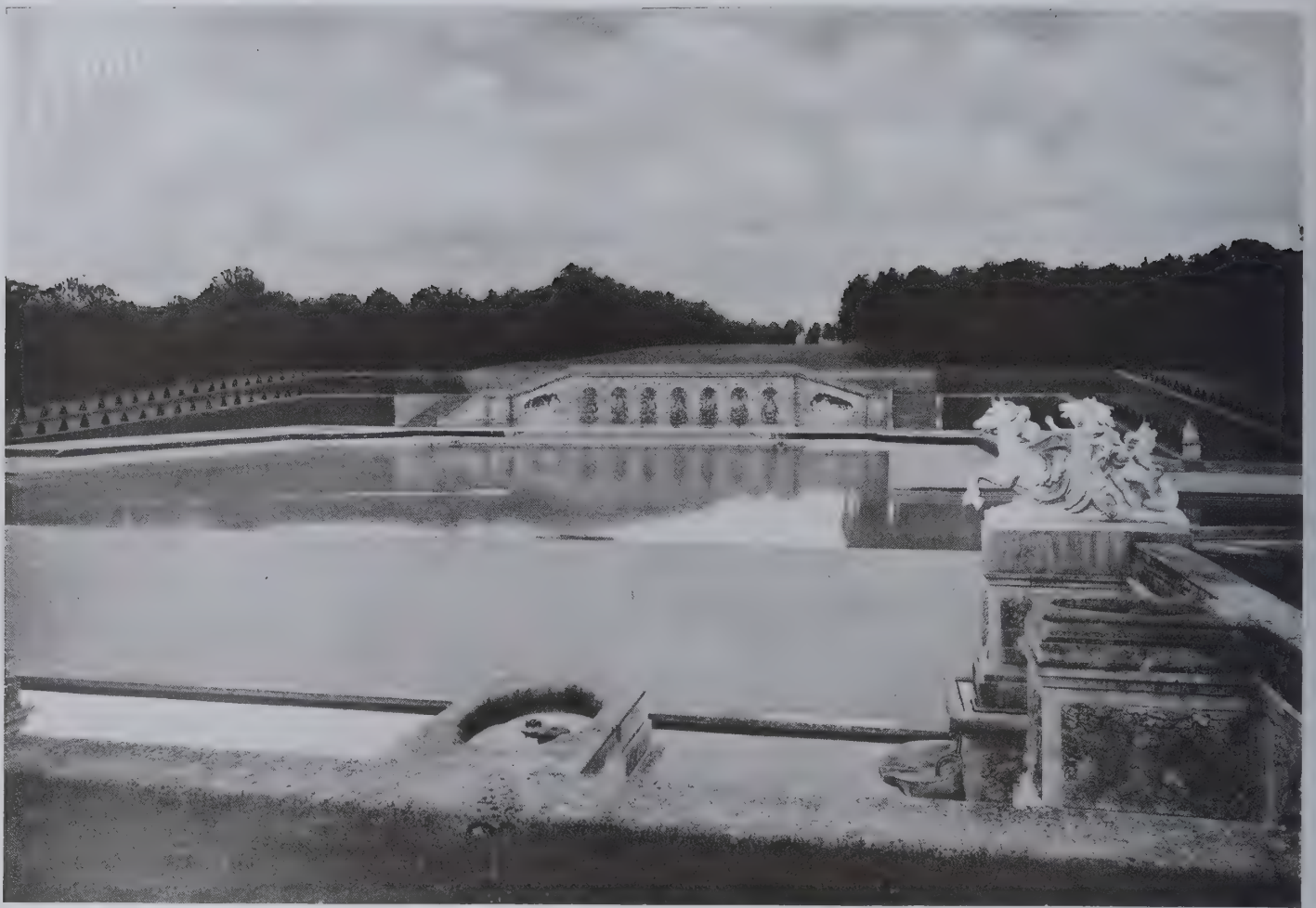
In this photograph all the perspectives are enormously foreshortened. The buildings on either side of the Chateau are the stables depicted in the upper photograph on p. 114.



THE GENIUS OF LE NÔTRE.

A view of the Gardens from the steps of the Château.





THE NEPTUNE FOUNTAIN AND LAKE AT THE END OF THE GARDEN.

distance back and front and then returned. This allows the château a wide forecourt in front and a spacious terrace on the back or garden side. The side elevations in their turn are made quite symmetrical by the use of the deep recesses seen in the plan. The pavilions appear to rise sheer out of the water, the recess between the two being used as a small terrace overlooking the moat. The effect is superb, as the château seems to grow out of the moat, instead of being merely surrounded by it. As the design traverses round these sides and links up with the front of the castle, the corner pavilions leave off being like their fellows on the garden side; they are not as wide by one window unit and the depth of their returns to the main wall face is much greater. This time, too, they are fronted with a low-pitched pediment, and make the most satisfactory stops to the front elevation.

By reason of the extreme width of the moat, which acts as a barrier on each side, it is very difficult to get more than a "square on" view of the front of the château, thus it is ensured of being seen from its very best point of vantage. The mistake made on the garden side is not repeated here, for the centre of the design is most successfully marked by the sumptuous entrance porch and clock pavilion, which rises much more markedly above the adjoining buildings than does its fellow on the garden front. Moreover, it is not crushed by a vast dome but delightfully finished with a graceful roof, behind which can be seen the cupola of the dome.

The whole arrangement, in fact, is about as skilful a handling of masses as can well be imagined.

Just as the forecourt is connected with the drive by means of a bridge spanning the moat, so is the terrace on the garden side connected to the garden proper by another bridge, but this time a very much more important affair, which ends in a broad flight of steps leading on to the first great terrace of the garden without the moat.

This garden, of which the photographs give but a very false idea of its vast scale, may be likened to an *esquisse* by Le Nôtre for his culminating work at Versailles. His genius for perspective had its first chance to be shown here, and magnificently did he uphold the trust Fouquet had put in him.

Standing with one's back to the château the eye has an unbroken vista of cultivated garden reaching for about a mile, until it stops on a colossal gilded figure of Hercules, which is seen standing on the summit of a hill against a background of trees. The illusion is given that this vast garden has been cut out of dense woods, the trees of which are kept in their place and prevented from encroaching by a carefully cut *c'armille* or hedge of espaliered birch-trees. It will be remembered that Le Nôtre has achieved exactly this same illusion, only on a far vaster scale, at Versailles. On a closer inspection of these surrounding woods one instantly realizes that all the trees are planted in avenues and frequently enclose *bosquets*; and that they are all kept perfectly to scale. In fact, the woods are not woods at all but merely picture frames and as much man-made as the garden itself.

DARCY BRADDELL.

(To be continued.)



# Shrewd Sculpture.

## The Work of Chana Orloff.



1.—A SPANDRIL-PIECE IN WOOD.



2.—A SPANDRIL-PIECE IN WOOD.

MUSEUM fatigue! Royal Academy prostration! How well we know them, and how often is it to the sculpture galleries that we owe the final *coup de grâce*, the utter weariness of the confessedly whacked! They seem always to be the same, year after year, those defiant Tommies, the placid female nudes, these babies' heads like stone soap bubbles. The convention has been established; custom hallows the solemn and the sentimental. The plaster is cast; and later, perhaps, a pleasant block of marble is spoilt.

Possibly, after all, real humanity is out of place in sculpture. It is all very well for Daumier, and Poulbot, and Raemakers to combine in a cartoon the droll and the pathetic. But in stone, marble, wood—no! At least not in England, where the humour of statuary has belonged hitherto almost exclusively to the unconscious order. Remember the copious nude female who grips the stone steering wheel of an imagined vessel, symbol of our sea power; and the sickly lions who grin feebly at the foot of steps or from the tops of porticos.

In France, evidently, they do not fear to mingle emotion with a smile. And a sculptor is permitted to play upon a multitude of strings, and yet find a market for his work. From delicate loveliness, via a childlike whimsicality, to good-humoured truth, is a journey on which the artist can linger at many a pleasant wayside halt. And so we find, in places where art is independent, the expression in modelling of all the shades and moods which make sculpture an art to live with, an adornment not of the museum but of the home.

Of such expressions the work, here illustrated, of Chana Orloff, is typical. We give the reader a guess as to whether it is the work of man or woman; six out of ten will probably guess right, less from judgment of her art than by deductions from her subject choice. Orloff shows a robustness of thought, a power of elimination, restraint, concentration, which suggests male genius working in materials which, by their nature alone, entail indefatigable tension and muscular precision. But sculptors, men and women, compete in the same field; and in the attribution of merit the sex of the artist has no place.

Orloff, at any rate, has found no need for softening of judgment or patronizing kindness on the part of her critics. In the promiscuous *mêlée* of the Paris salons her work has triumphed through its quality alone, and her portraits, revealing personal character with a shrewdness which is never malignant or even unkind, have won her a reputation as one of the rare artists who can coax the likeness of her subject from marble and cement and wood.

Distinctly architectural, "stereotomic," are the bold and sure effects, first of massing and proportion, and then of treatment of planes and solids, sphere and cube and cylinder. One feels the presence of simplification as a natural result of study, not as a primary aim in itself. The expression, the character, the subjective appeal, strike the beholder first. It is only afterwards that one notices and applauds the economy of means. Although the subjects and the character of treatment are so varied, Orloff's work bears the marks of a personality; the origin is in all cases undeniably the same. The variety comes from the subject which, in each case,

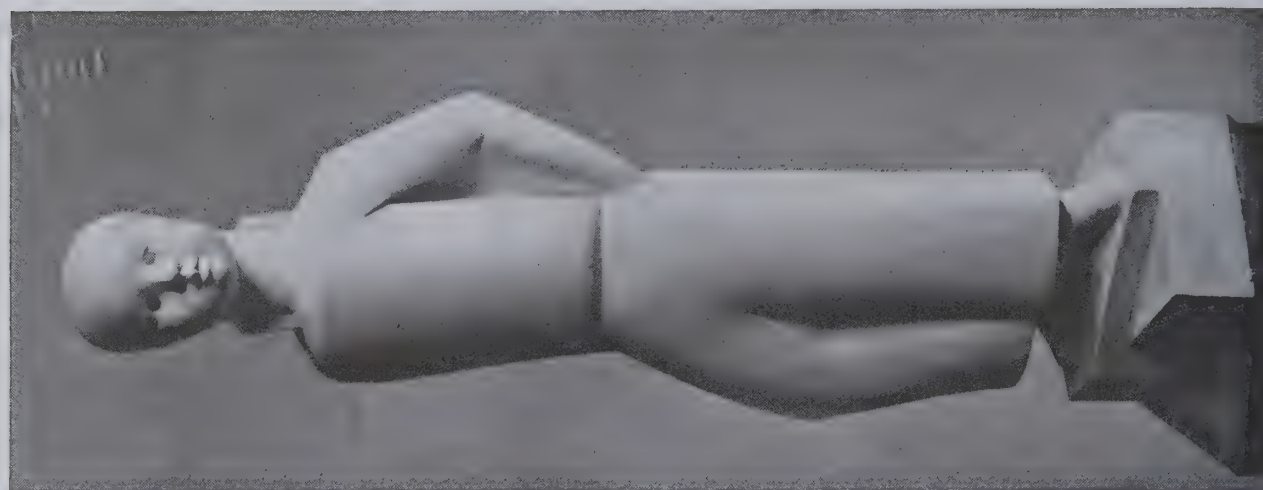




3.—PORTRAIT BUST IN WOOD OF MADAME PITOEFF.



4.—EQUESTRIAN FIGURE IN WOOD.



5.—PLASTER FIGURE OF A CHILD.



6.—A PORTRAIT IN CEMENT OF M. REY.



7.—A DOUBLE PORTRAIT IN CEMENT.

receives the compliment of profound study and close analysis of character. Sometimes a homely familiarity is the keynote, an intimacy in which nothing remains concealed to the spectator of the sitter's character. Such is the case with the double bust of Mariano Andreu and his spouse (Fig. 7). The composition in itself is daring; who can say that the result is not convincing?

Of stately delicacy, with a suggestion of caress, is on the other hand the bust of Madame Pitœff (Fig. 3). It is a brilliant mixture of character and style, lit with subtle observation, brilliant in effect, yet sober and coherent in its plastic lines.

Utterly unorthodox is the head in cement of M. Rey, insistent in its strength (Fig. 6), and charming, whimsical, instinct with grace is the little wooden equestrian figure (Fig. 4); while the wooden spandrils (Figs. 1 and 2), designed for an architect's setting, reveal their function without the aid of legend.

Chana Orloff owes little to any particular teacher. Studying for a short period at the École des Arts Décoratifs in

Paris and at the same time in a Russian "Académie libre," she seems to have absorbed more from her favourite Egyptian and Gothic models than from any academic teaching. She commenced to exhibit in public in 1913, and has since then confirmed her reputation in the exhibitions of the Salon d'Automne, the Indépendants, and the Salon des Tuileries in Paris, and also in Brussels and New York: she is now one of the favoured minority who are represented in the French Government's collection in the Luxembourg.

May it be suggested, without fatuity, that it is time that sculpture such as Orloff's commenced gradually to replace our Cupids and Psyches. That the day of these smooth, white horrors is nearly past is proved in many an auction room, where a callous second-hand market appraises their value at shillings per hundredweight; first and foremost, however, we might try to overcome in England that great stumbling block for which architects are not without responsibility, the reluctance of our modern world to encourage a modern art.

HOWARD ROBERTSON.





# *Selected Examples of Architecture.*

IN CONTINUATION OF  
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

## The Judge's Lodging, No. 16 St. Giles, Oxford.

MEASURED AND DRAWN BY W. R. BRINTON AND C. GREEN.

*This Series of Drawings has been awarded the ARCHITECTURAL REVIEW PRIZE at the Architectural Association for the best Measured Drawing in 1924.*



THE Judge's Lodging was built in 1702 by the builder, Thomas Rowney—so much is given in an inscription on the leads of the house. It is a simple stone building of very beautiful proportions, with an entrance from St. Giles through two tall gate piers, surmounted by urns. The front door has lost its hood, but there is a fine hood over the back door which is shown in the drawings. The interior is panelled, and contains a rich staircase.

Photographs and an article by Miss Jourdain on this

house were published in THE ARCHITECTURAL REVIEW on April, 1914. In the article Miss Jourdain throws light on the builder, Thomas Rowney, of whom we have records in Anthony Wood's diary. On September 20th, 1695, "Mr. Thomas Rowney, who stood to be Burgess of Oxford, entertained his voters and cost him £20, and they went away Civilly." A rival, however, entertained his men on the following Monday, and they went to Rowney's house in St. Giles and hooted there, "and he came out and hooted with them."

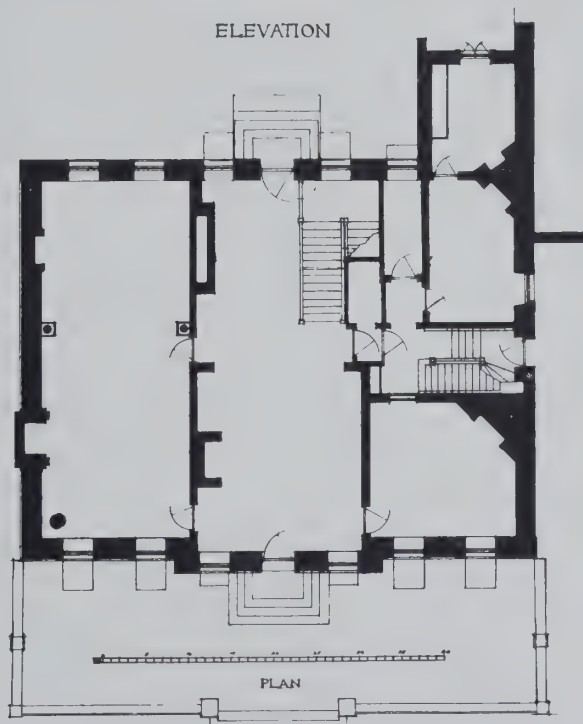
THE JUDGES LODGINGS

NO 16 ST GILES OXFORD

INCHES  FEET



ELEVATION



PLAN

W.A. & C.G. 1885  
C. Green. Decr 1884

THE FRONT TO ST. GILES.

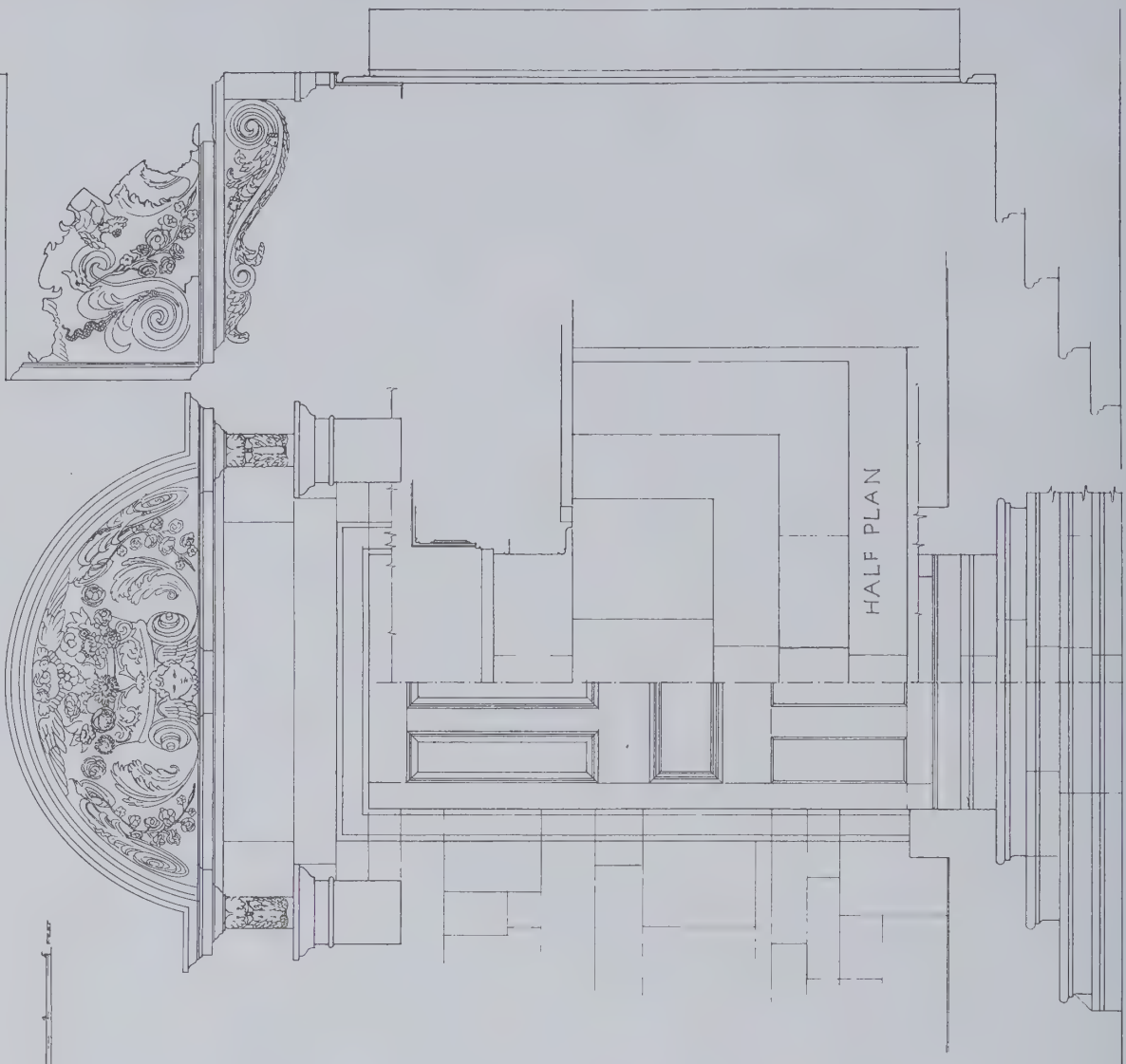


GATE PIERS

THE JUDGES' LODGING OXFORD.

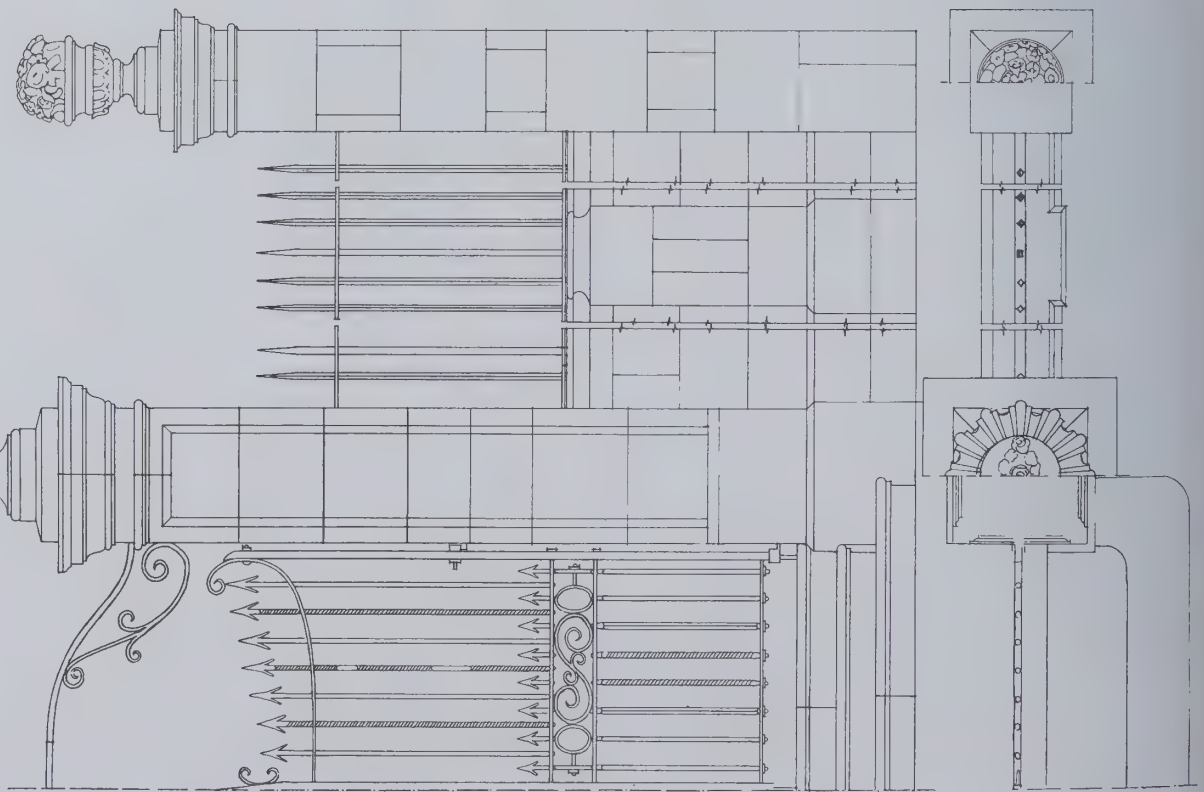
GARDEN ENTRANCE

SCALE 1 INCH = 1 FOOT



SECTION

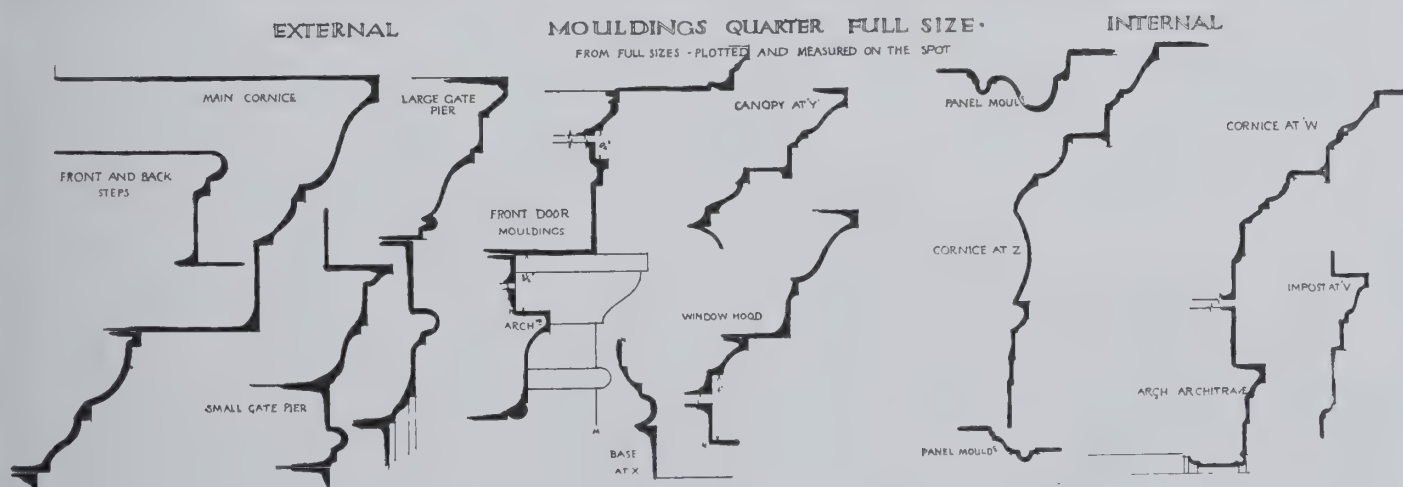
ELEVATION





CROSS SECTION THROUGH 'A-A'

W. R. Bennett, C. G. G. M.  
W. R. B. Box 304



A SECTION THROUGH THE CENTRE OF THE JUDGE'S LODGING.



# Correspondence.

## The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—The article by Mr. Vernon Blake in THE ARCHITECTURAL REVIEW for January, entitled, "The Æsthetics of Architecture," leads one to hope that many chapters of his forthcoming book, "Relation in Art," will be devoted to this rather neglected subject.

Mr. Blake strikes one as almost unduly tentative in his open question as to whether the language of expression will benefit by the creation of an explanatory syntax. To anyone having experience of teaching architecture the conviction soon takes form that a study of the grammar of design and expression not only helps to an understanding of the past, but very definitely assists the creative powers by bringing the mind to the rescue of an eye which is often fatigued by continued contemplation of a design in preparation. The artist's eye is not always up to its task of guiding the hand to perfection, even in those moments of careless rapture; and at such times the brain, logically trained, may profitably step in and take a sometimes brutal but salutary control.

In the first paragraph of the exposé of his ideas, Mr. Blake puts an unwavering finger on the Englishman's weakness in form sense, thus supporting one of the criticisms of modern architecture enunciated by Mr. Roger Fry in his "Architectural Heresies of a Painter." That one remark, laying bare a basic weakness in our architecture, explains also the tendencies of the modern foreign schools which are setting out to master form, a path in which we in England are taking our first few wary steps, leaning heavily on the traditional stick.

A second striking point is Mr. Blake's criticism of proportion in English architecture. He isolates the very valuable discovery that so many of our proportions are negative in effect; while harmless, they do not matter, they are correct in an innocuous sort of way. Reading this comment, one realizes one of the reasons for the attraction of modern Swedish work, where the proportions so often give the tonic key of character and expression.

I would trespass further to mention one other point—Mr. Blake's remark that the Renaissance-cum-pseudo-Gothic mixture of Milan Cathedral shocks, not because it is a mixture, but because the feeling of really sentient plasticity is absent. There is possible, from that statement, a deduction which might well be put into a designer's *credo*. More than a glimmering of Mr. Blake's truth must have penetrated into the minds of a few of our colleagues abroad, such a one for example as Ragnar Ostberg.

I cannot help a feeling of wicked and pleasurable anticipation that Mr. Blake's book will be upsetting. I only hope that when it appears the polish of his expression will not draw attention away from the very valuable and positive assistance which the analysis he is undertaking provides to the designer of buildings.

I am, Sir,

Yours very truly,

HOWARD ROBERTSON.

36 Bedford Square,  
London, W.C.1.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Blake writes with enthusiasm and real eloquence, but is not quite convincing in the generalizations on which he bases his argument. The English, he says, have little sense of form, and though he admits the merit of English domestic architecture as an expression of emotional temperament, he contends that the English never assimilated either Gothic or Renaissance architecture, whereas the French did both. The question as to the relations of French and English Gothic is an old one. Even Viollet le Duc admitted the possible independence of English Gothic, and there is not the slightest doubt that, whatever the ultimate origin of either, English Gothic developed on lines of its own, into a purely national vernacular. A study of our older country churches would, I think, modify Mr. Blake's

criticisms of the aberrations of our cathedrals. Mr. Blake refers to Lincoln, and in contrasting the west front very unfavourably (and, I think, rightly) with the east end, refers to the existence at Lincoln of "a purely French fragment, the apse." But is there an apse at Lincoln? Let Mr. Blake look at his own illustration.

As to the Renaissance, it is perfectly true that on the Loire, and elsewhere, the French sixteenth century produced a characteristic version of the Italian Renaissance, by means of the introduction of Neo-Classical detail into what were, to all intents and purposes, Gothic buildings. With all the immense difference of national temperament, precisely the same thing was done in England in the sixteenth century, with results as characteristically English as the châteaux of the Loire are French. Mr. Blake should study the work of his own countrymen before allowing himself these condemnations of their work. If he knew England as well as he knows France he would find that his strictures have no foundation in fact. Following down the centuries he makes a grudging admission of the possibilities of order in "Queen Anne and Georgian façades," and even in the work of the lamented Nash. But did Inigo Jones do nothing in the way of architecture; or Christopher Wren, or Hawksmoor, or Gibbs, or Chambers, or Wood of Bath, or Robert Adam, or even the Revivalists, Decimus Burton or Cockerell? When all is said and done France has no building to show in the same class as St. Paul's. Greenwich and Hampton Court are far more satisfactory, architecturally, than anything at Versailles, except, perhaps, the Orangery; Nancy is not finer than Bath. Had these men no sense of "proportion controlled and intentional"? Are these great architects to be brushed aside as of no account? Sweeping generalizations are dangerous unless they are based on a solid foundation of fact, and Mr. Blake seems to have overlooked the first condition of good building, when he says that "England may be declared non-existent in the matter of architecture." I say, on the contrary, that English architecture of the past has been the characteristic expression of a very great people, as authentic as French architecture is of France, or Italian of Italy, and it is time we gave up the silly habit of self-depreciation which our friends in two continents are foolish enough to take at the foot of the letter.

Let me add in passing that Mr. Blake seems to miss the essential quality of Roman architecture as much as he misses that of English. Comparisons of the "ponderous magnificence of Rome" with the "delicate glory of Greece" are, simply, wide of the mark. The Roman was out for purposes totally different from those of the Greek. The Greek was an artist in pure form, he was intent on chastening existing forms to their uttermost, and was not in the least anxious to invent new ones. The Roman, practical and political from first to last, was really a pioneer and bold adventurer in building construction; ornament to him was a side issue, and the only mistake he made was that he did not drop it entirely. The idea that Roman architecture was nothing more than a travesty of Greek is quite unhistorical, and ought to be thrown on the rubbish heap with other fallacies, such as that the Renaissance in Italy, France, and England was a glorious chapter closing with the sixteenth century, instead of being, what it really was, the hesitating, uncertain introduction of a new era, that reached maturity in the eighteenth century, and through many vicissitudes may yet be alive in the twentieth.

Mr. Blake's articles are entitled "Æsthetics of Architecture," but I find myself unable to disentangle what his theory really is. Architecture, he says, is influenced by its environment, (1) by the mental position of the artist, (2) by the "necessity of maintaining a harmony between the building and its surroundings." He attributes certain qualities of English Gothic to "the smaller and more picturesque forms of the ambient English countryside"; and he proceeds to reinforce his argument by an enthusiastic reference to Chinese architecture. The pagoda at Yuan Ming Yuan "seems to repeat in spirit the tree forms of the surrounding conifers," but if the conifers were planted after the pagoda was built, or if the conifers tumble down, what becomes of the argument? The bridge of Loko Ch'iao is an elegant structure, and its pointed arch makes a pretty frame for the



andscape beyond it, but no horse or cart could ever go over it, and the poor gentleman who has reached the top appears to be already overcome by his exertions. Mr. Blake seems to think this might be useful as a suggestion to our designers; but, after all, a bridge has to be used. All architecture depends on conditions of material, of the purpose of the building, and the temperament of the designer; of these conditions Mr. Blake seems to ignore all but the last.

He suggests that there may be a hope for architecture in the principle of "relativity." I have to admit that I do not in the least understand that principle, but I note that it is not yet universally accepted. In another sense, of course, all architectural design is relative, in the sense that the value of solid is in relation to void, of height in relation to breadth, of ornament in relation to the plain surface, in other words, that in good architecture any given part has only value in relation to the effect of the whole; but this has always been recognized as of the very essence of architecture. As to those details which Mr. Blake would delete, the capitals of columns, cornices, and so on, Mr. Blake seems to forget that they may have a structural purpose; the capital of a column gives a wider bearing, and that is why sensible architects prefer the Doric to the foolishness of the Corinthian capital, and a cornice protects the wall below in a very valuable way. There is no necessity to use these familiar features if they are not required for the purposes of building, but when they are, why should one deprive oneself of features which answer their purpose and also please the eye? In the ambitious attempts now being made in large commercial buildings to arrive at something quite new by dispensing with what is old, the result is sheer ugliness, and, of course, just as great a sham as all the fripperies of modern Neo-Classic which Mr. Blake quite rightly condemns, in regard to the fact that neither the one nor the other have the slightest relation to the actual structure of the building.

Mr. Blake seems to forget that we are not a new people, but a very old one. In spite of the immense advances made in applied science during the last hundred years, we are (and it is fortunate that we are) temperamentally not so very different from what our forbears were a hundred years ago. We inherit from them that vast subconscious area of instinct and emotion which has probably a far more important bearing on our lives than we are conscious of. Some years back a famous French surgeon remarked that our thoughts and our discoveries are often merely "the résumé of observation of the past, not only of that past from which we directly derive our instructions, but of a past of which we have no knowledge," and if this is so, it is no use turning our backs on the past, and tying ourselves into knots in a frantic struggle to be new and original. This is what has happened among the painters, and in a less degree among the sculptors, though one is glad to note that the best of the younger men are returning to the old ways which are the better. Mr. Blake says architecture would seem to be "in still greater doubt than the allied arts of painting and sculpture." This is not so. When there are thousands of architects at work there must, of course, be diversity of practice. But the best of them do not wander in the wilderness. Their ideal is to develop and extend existing architectural expressions to suit the ever-varying needs of the problems set them; not to waste their time and their employers' money in an attempt to invent a new architecture.

Let me add that the two articles are only excerpts from a larger work now in the press, and that, though I seem to find myself in complete disagreement with Mr. Blake, I also find his work most stimulating. Mr. Blake is well known as a very sincere and able artist, who has thought much about art, and I look forward with real interest to the publication of his complete work.

I am, etc.,

REGINALD BLOMFIELD.

## Exhibitions.

LEFÈVRE GALLERIES.—The exhibition of works by some British artists of to-day, in style follows hard after the French. There is really very little that with truth could be called distinctly British; the only thing is that they have been done by British artists.

Nothing very special of Mr. Peploe's is shown here, but one is inclined to think that he is the most accomplished and experienced of the group, together with Mr. Fergusson, whose work greatly resembles that by this artist.

Mr. Peploe's French landscape is rather cold in colour, but it has that strong construction so often seen in Cézanne's best work. All the objects in this picture take firmly a definite shape, and are purposeful and necessary to the composition.

Mr. Fergusson has travelled a long way out into the open sea of modernity, and—although he frequently appears in danger of being wrecked—it cannot be said that he often effects a successful landing upon any firm ground of definite artistic achievement. Yet he is a "trier," and is not content with easy ways to success or popularity, either of which he could have had, for one can remember that in his early days he was what might be called a "normal" painter, following harmlessly the methods of the Glasgow school, and some of his work was quite Whistlerian. But he has chosen more venturesome ways, and is entitled to respect for so doing, although one may not see eye-to-eye with him or quite understand what he is at.

THE WALKER GALLERIES.—The exhibition of water-colour drawings of India, Italy, France, and London, by Mr. Frank Lishman, showed the faults as well as the qualities of the architect when he depicts natural scenes.

The architect's rigid training often prevents him from putting down things as they appear at a first glance; his knowledge impedes his emotional impressions from being recorded spontaneously. His conscientious endeavour to portray and do impartial justice to every step in a stairway, sometimes makes him lose altogether the spirit of a scene. Then very often, when he does loosen up a bit on one side of his picture, the other side will be recorded tightly, reverting to type, as it were.

On the other hand, the precise manner in which windows and other details are put in is refreshingly free from guesswork. But architects must sometimes forget all their carefully accumulated knowledge if they would render the fresh appearance of Nature.

Although the foregoing remarks are intended as generalizations, they do in some measure apply to Mr. Lishman's work in particular. Yet sometimes Mr. Lishman shows a freedom which brings him into line with the late Mr. Fox-Pitt, as, for instance, in "Mentone" (35). In other work the methods of Mr. Walcot have been tried, as in "Night on the Rialto" (43) and "Hyde Park Corner" (21).

SOCIETY OF WOMEN ARTISTS.—This exhibition is quite up to the average standard of the shows which can be seen in London.

Mrs. Granger-Taylor's pastels again show her to be an artist of considerable power, with fine artistic instincts, and, speaking generally, there is no lack of technical accomplishment; but one would prefer less of this, and more individual feeling. From this point of view I liked "The Park in June" (222), an oil-painting by Miss Mary Attenborough. It gives one the impression of the mixed crowd one usually sees either in Hyde Park or Kensington Gardens. There is a certain casualness about it, too, which somewhat disarms criticism; very often a tremendous effort to accomplish something wonderful will call forth in the beholder a proportionately critical attitude, whereas work done with no great sense of personal effort, but simply for the pleasure of doing it, will touch quite a different chord.

SCHOOL OF WOOD-CARVING.—This school, which is at 30 Thurloe Place, S.W., has been in existence for a long time, but this is the first public exhibition it has had. It is aided by the London County Council and the Board of Education. The aim of the school is "To provide facilities for the study of wood-carving and its kindred arts, and to assist students to appreciate what is best in craftsmanship and design."

RAYMOND MCINTYRE.







# Tallis's *London Street Views.*

## XIV—Fleet Street.

THE present section of Tallis's Street Views takes us from No. 41 Fleet Street (at the top right-hand corner) to its end at New Bridge Street, Blackfriars. With certain exceptions the façades presented to us are essentially those of business premises, and there is a uniformity about them which obviates the necessity of any special comment with regard to their architectural features. Here and there, such as at No. 47, and at Nos. 85 and 87, at the entrance to St. Bride's Avenue, there is a feeble attempt at decorative distinction, but it is only noticeable because of its rarity. This being so, I can at once proceed to note anything that is interesting historically and topographically.

In the first place, then, No. 41, in addition to being, as we see, the shop of Sibert, the tailor, also contained the offices of "John Bull," a newspaper that has had a recrudescence in another form in our day. At No. 50 will be observed the old entrance to Serjeant's Inn, which has since given place to one of those elaborate structures with which our great insurance offices are decorating London. Nos. 56 and 57, with the clustered first-floor windows, was then the premises of the "Green Dragon" wine vaults, run by one R. T. Fellows. Bouverie Street, to which we shortly come, is interesting in itself, but chiefly, perhaps, because Hazlitt once lived in it, and because Messrs. Bradbury and Evans's printing establishment there is so largely identified with the publication of "Punch." Beyond can be distinguished the opening to the yard of the "Bolt in Tun Coach Office and Hotel," as it is rather grandiloquently termed in Tallis's Directory. It was a noted place, of great antiquity, and is mentioned in many an ancient deed connected with this part of what in old days was called Whitefriars, and—when it became noted for the unruly character of its inmates—Alsatia. Next door is the "Boar's Head," so marked, although in the Directory No. 65, under which its entrance runs, is given as being occupied by Cockerell and Stockwell, bootmakers. Probably the tavern existed up the court. It was a place of some antiquity, and is said to have dated from 1646. Water Lane, close by, is memorable because Goldsmith's tailor, Filby, lived in it, and also because Tompion, the famous clockmaker, had his shop at one of the corner buildings in Fleet Street, No. 67, which was distinguished in his day by the sign of "The Dial and Three Crowns."

Continuing on the third row of elevations, at No. 70, we pass Crown Court, chiefly notable because it communicated with Hanging Sword Alley, immortalized in "A Tale of Two Cities." Salisbury Court, some ten houses farther east, is interesting in a variety of ways: as perpetuating the one-time Salisbury House; the Dorset Gardens Theatre of Caroline days; and the establishment of Samuel Richardson, who lived and wrote here, and here received so much homage, from his female readers in particular.

The most considerable shop



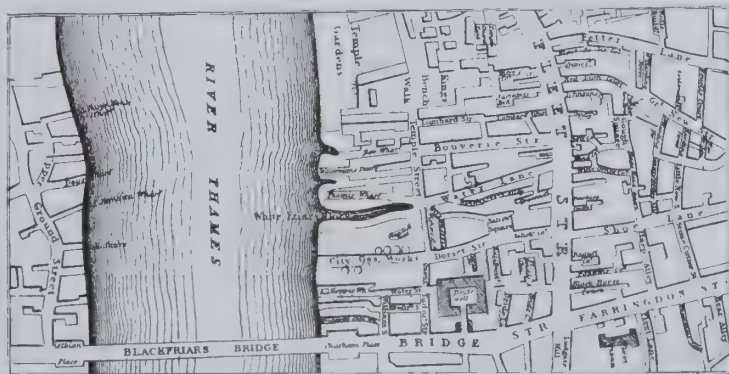
ST. BRIDE'S CHURCH.

in this quarter was the china warehouse of Messrs. Davenport, at No. 82, and its façade has quite an imposing character; but something far more impressive is at hand, the church of St. Bride, which Wren crowned with the loveliest of his steeples—that "madrigal in stone," as W. E. Henley felicitously termed it. The avenue, we see, was only opened in 1825, so was relatively new at the time of Tallis's perambulation. The offices of "Punch" were once at the south-west corner; while two taverns were situated close by: "The Old Bell," at No. 95, and "The Crown," at No. 99, the latter an old house dating from 1630 or earlier.

Reversing the plan and proceeding west again, at No. 105 we come to that most interesting old alley, Poppin's Court, now wholly transformed, and preserving nothing of the ancient *aura* conveyed by its name derived from the "Poppinjay," the inn of the Abbots of Cirencester. We have passed Black Horse Alley, between Nos. 108 and 109, and come, at No. 114, to Racquet Court. The history of these Fleet Street courts goes back to Early Georgian and even earlier days, and some of them still retain architectural relics worth looking at—while one has the opportunity; for who knows when the pickaxe will be brought into requisition, as it has been in many of them already? Next to the one-time office of "The Morning Advertiser," at No. 127, is Shoe Lane, known in the thirteenth century as Showell Lane, and so full of fascinating data that I dare not loiter at it. Peterborough Court, a little farther west, perpetuates the inn of that See, which was situated on its west side; but it is Wine Office Court, at No. 146, because of its association with Goldsmith, and the presence of the old "Cheshire Cheese" within it, that will prove chiefly attractive to those who seek to recapture the old world flavour in a Fleet Street that has become so modernized. Three Kings' Court and Hind Court have no special history; but Bolt Court is eloquent of the great genius of Fleet Street, whose bodily presence one somehow always feels when one takes a walk down that thoroughfare of adventure. Then there is Johnson's Court itself, not named after the great man, but wherein he once dwelt, styling himself (it must have been after his Hebrides visit) "Johnson of that ilk." Red Lion Court, much

connected with printers in the past, and Crane Court, where one of the Barebones lived, and the Royal Society had its headquarters (the façade of the house under which it runs should be noted), bring us to Fleur-de-Lis Court, where Mrs. Brownrigg murdered her apprentice, and finally to Fetter Lane, after Chancery Lane the most important of the tributaries that flow into Fleet Street and add to its perennial bustle and activity.

E. BERESFORD CHANC 1 :



A PLAN OF FLEET STREET.



# Recent Books.

## The Garden City.



A COTTAGE IN MEDWAY, GIDEA PARK.

Designed by Ernest Willmott.

From "Garden City Houses."

**Garden City Houses and Domestic Interior Details.** London: The Architectural Press Ltd. Price 7s. 6d. net.

The fourth edition of "Garden City Houses and Domestic Interior Details," which has recently been published by The Architectural Press, is a great improvement on its predecessors, and few could quarrel with the selection of houses which are now illustrated, although there is one in the collection that might have been better omitted.

It is harking back some way to the days of Gidea Park and the architectural competition which produced it (one of the cleverest schemes ever invented for getting houses built without providing any capital whatsoever), and it is surprising how well a number of these houses still look, although we may consider that the design of the small house has improved very considerably since that day. Among the best of these should be placed Mr. Reginald T. Longden's house in Parkway, with mansard roof very well handled; the charming essay in the Dutch manner by Messrs. Michael Bunney and Clifford Makins, and Mr. Geoffrey Lucas's prize design, delightful in elevation, but not so good as to its plan.

The present edition has been enlarged, and we think improved by examples of housing work by Messrs. Adshead and Ramsay, Alwyn Lloyd, Louis de Soissons, Stanley J. Wearing, and others, as well as by the inclusion of numerous detached houses not coming within this category. We ought to be especially grateful to the first-named as pioneers, who showed us that a cottage is not necessarily a gabled affair with casement windows, but may have all the dignity which is supplied by sash windows and a simple cornice.

We are sorry that Mr. Patrick Abercrombie does not do more cottage work, as it would be hard to improve upon his design for a pair of cottages at Molesworth, near Chester.

Sir Edwin Lutyens's houses round the church in the Hampstead garden suburb will always remain the best feature of that estate, which suffers from too much individuality, even though it must be the best collection of small houses in the world.

There are forty pages of details of internal fittings, staircases, panelling, fireplaces, etc., which can hardly be said, in the majority of cases, to apply to garden city houses, but they are more interesting for that reason. We know from experience that with houses of minimum cost, such as the majority that are illustrated, the internal detail is of the simplest character. The quality of these details will be gathered from the fact that they have been contributed by such well-known domestic architects as the late Ernest Newton, Messrs. O. P. Milne, Richardson, and Gill, F. S. Chesterton, E. Turner Powell, and E. Guy Dawber, to mention but a few.

To return to the front of the volume, the specification for a garden city house by Mr. T. M. Wilson will be very useful to young architects, although it is hardly full enough for, and was probably not intended as, a model; the set of drawings upon which it is based are very clear and efficient, and the plan of the house extremely ingenious.

The book is very reasonable in price, and will be found to be of great value to students and to architects interested in domestic work, and further, it should appeal to many members of the general public.

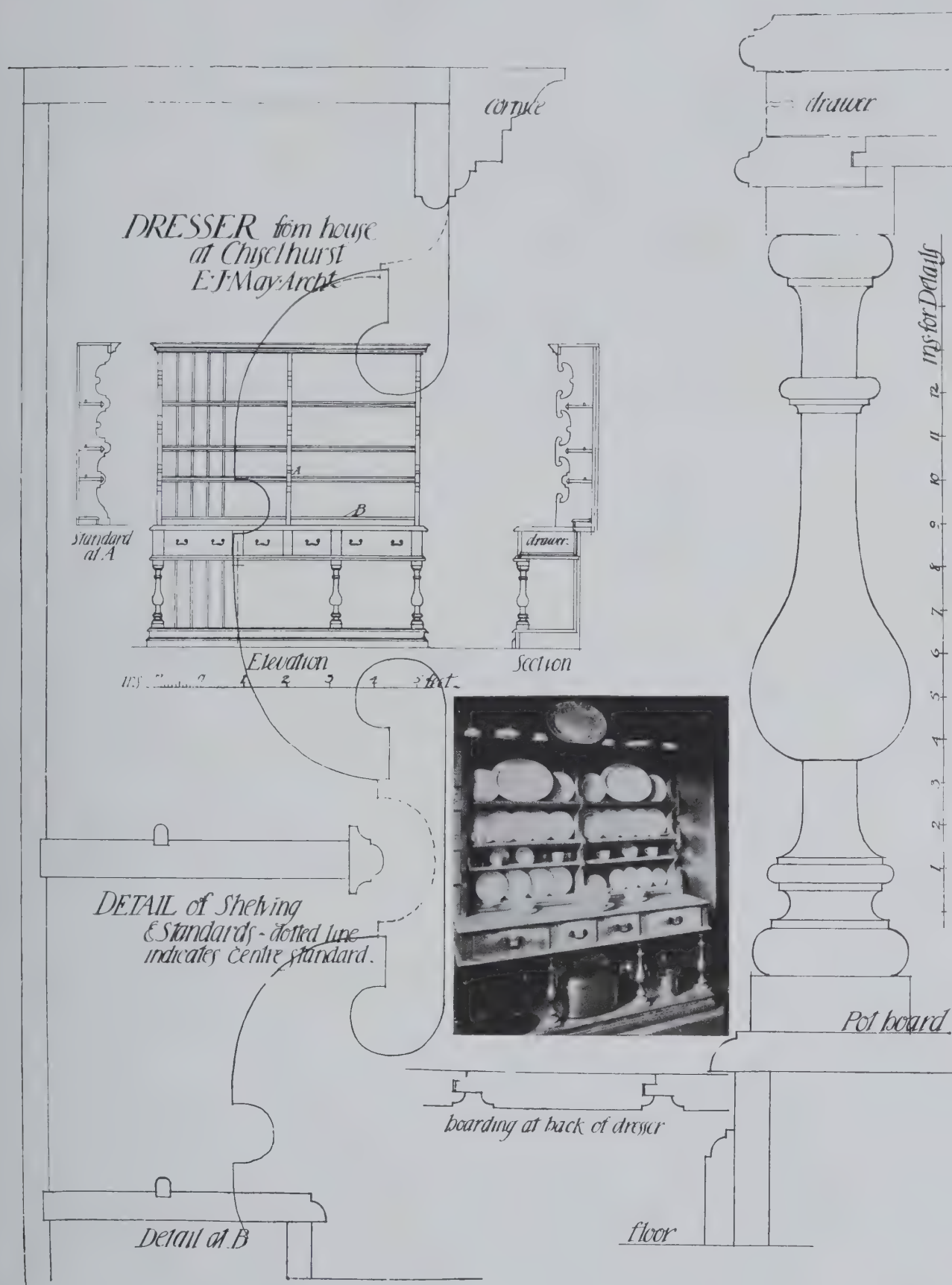
C. H. JAMES.



A HOUSE IN PARKWAY, GIDEA PARK.

Designed by Geoffrey Lucas.

From "Garden City Houses."

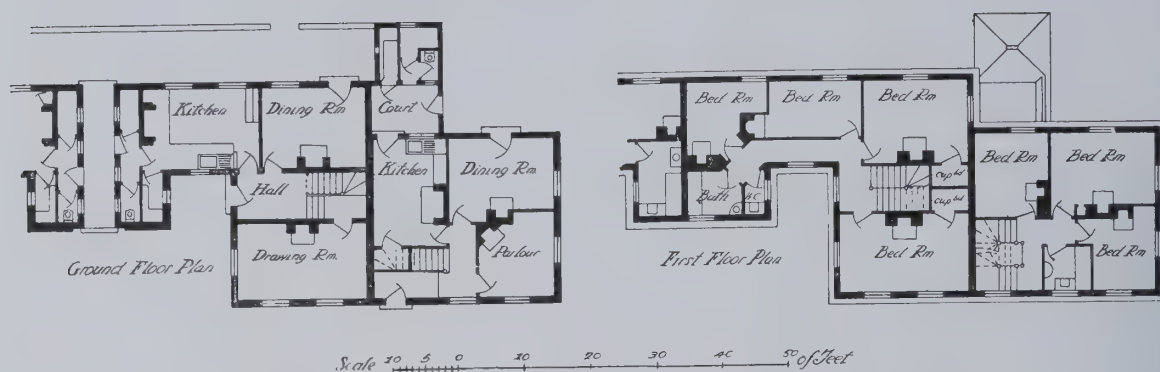


A DRESSER IN A HOUSE IN CHISLEHURST.

Designed by E. J. May.

From "Garden City Houses."





PLANS OF HOUSES IN ERSKINE HILL BY SIR EDWIN LUTYENS, R.A.

### Small Houses for the Community.

**Small Houses for the Community.** By C. H. JAMES and F. R. YERBURY. 1924. Crosby, Lockwood & Son. 31s. 6d.

The presence in the title of this fine book of the words "the Community" indicates something of the change that has overtaken architecture and architects in the last generation or so. The architect does not design any longer merely for individual house owners or house renters, nor, on the other hand, for a mass of such persons. He has to be something of a sociologist, an economist, an artist, and even to know a good deal about the domestic problems that arise from day to day to the modern house-dweller. He recognizes the existence of that entity called here, broadly, "the community." These facts have affected very largely the art of recent architecture.

This book is appropriately introduced by Mr. Raymond Unwin, who knows these things intimately. The chapters, to the number of six, deal with the survey of the problem, selection of site, economics, site planning, design, and materials, construction and internal arrangements, and finish; and there are over 140 plates and detailed drawings.

The authors are well known to the architectural world, and their work is very carefully done. They give in Chapter 3 a short account of Public Utility Societies, and in Chapter 1 they proclaim the disappearance of the speculative or private builder of houses to let, who has, they think, departed before the blast of the Rent Restriction Acts. This may be so with regard to the older type of speculative builder, but who knows that a modernist speculative builder may not appear to build small houses for the community, and even to employ Mr. James to design and Mr. Yerbury to advise him?

The plates themselves cannot be described in detail. It is sufficient to say that a glance at them gives great encouragement to those who are inclined to despair of modern British domestic architecture.

W. L. HARE.

### Young Russia.

**Gegenwartskunst - Russland.** By FRITZ KARPFFEN. Vienna: Verlag-Literaria. 8vo, pp. 50 + illus. 21.

Young Russian art is a strange, aspiring, disdainful, mystic thing. Most Russian art is mystic; much of it was devoted to religion and formed its seemly outlet. To-day the Russian spirit has lost its religion but retained its mysticism, but with an impatience that soon tires and wears down the spirit which takes refuge in persiflage like that of Chagall here illustrated; or in the savage hewing of a tree into the semblance of a human being shaped by a tree as in the sculpture of Konenkov, or with the cultivated powers of draughtsmanship of Archipenko, suavely turning them to the productions of Cubism of which several examples are given. Most disdainful of all is Kandinsky, who sees nature in terms of a quarrel. There are many other young Russian artists, some of those dealt with by Fritz Karpfen, some not, who would be startled if they found that one of their admirers loved also the things of old Russia and the pictures in the Hermitage. But this is not incredible; for the modern Russians have the engaging spirit of their ancestors and their love of true beauty.



A GENERAL VIEW.

HOUSES IN ERSKINE HILL, HAMPSTEAD GARDEN SUBURB.

Designed by Sir Edwin Lutyens, R.A.

From "Garden City Houses."



*Original Drawings by Robert Adam.*

(Hitherto unpublished.)



March 1925.

IX.—CLASSICAL COMPOSITION—1782.

Plate II.

Other drawings of this series appeared in the earlier issues of THE ARCHITECTURAL REVIEW for 1925, the January number containing an article by Arthur T. Bolton, on "The Classical and Romantic Compositions of Robert Adam," to which the reader should turn for information.







Plate III.

X.—CLASSICAL COMPOSITION—1782.

March 1925.







Plate IV.

XI.—CLASSICAL COMPOSITION—1782.

March 1925.





*Original Drawings by Robert Adam.*

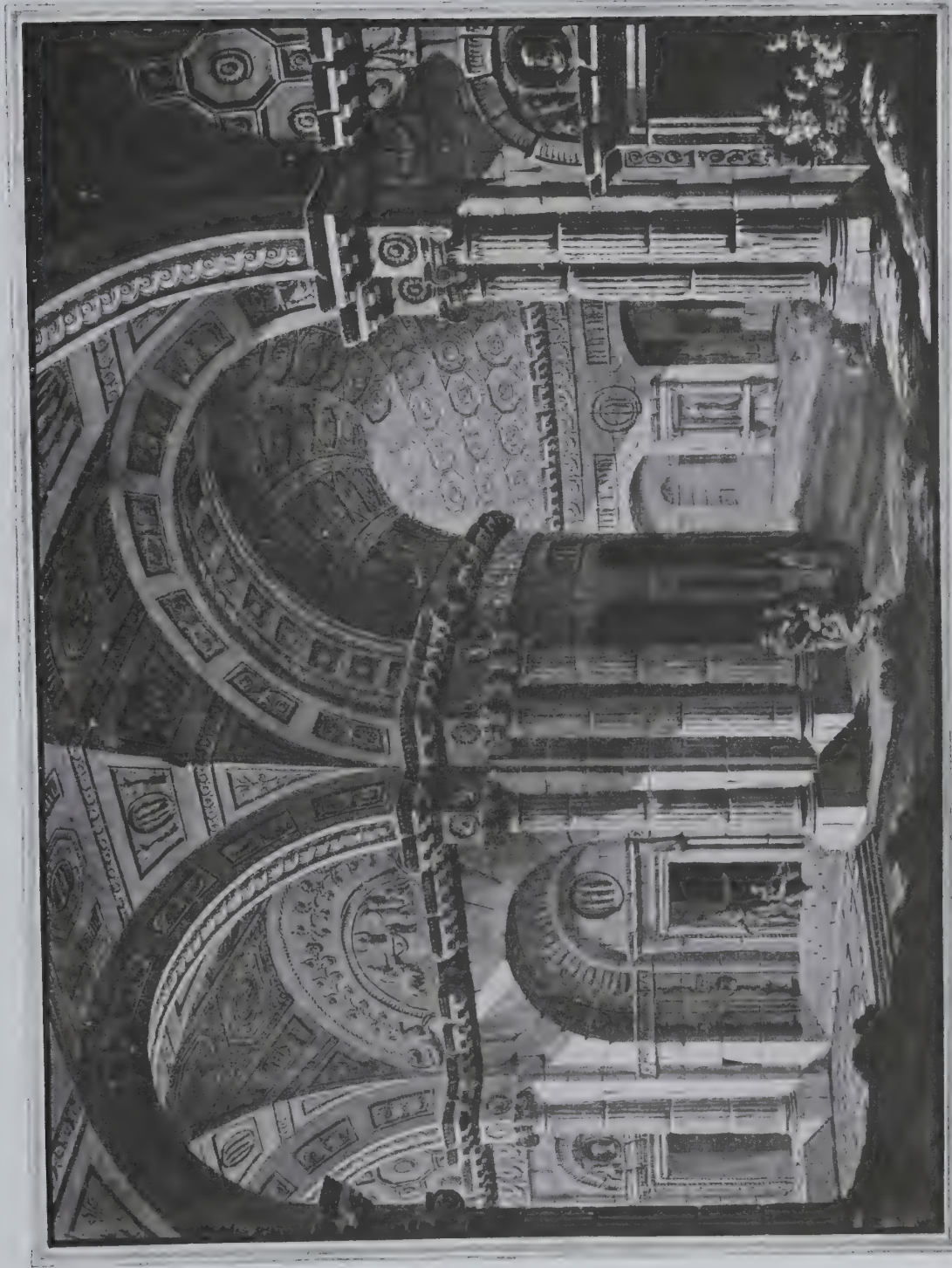


Plate V.

XII.—CLASSICAL COMPOSITION—1782.

March 1925.





ARRE

# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



Abbeville.

From a Drawing by Henry Edridge, A.R.A.

*Two Shillings & Sixpence Net.*

*9 Queen Anne's Gate. Westminster. S.W. 1.*

Vol. LVII

April 1925

No. 341





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**ARCHITECTURAL METAL WORK IN BRONZE AND BRASS**







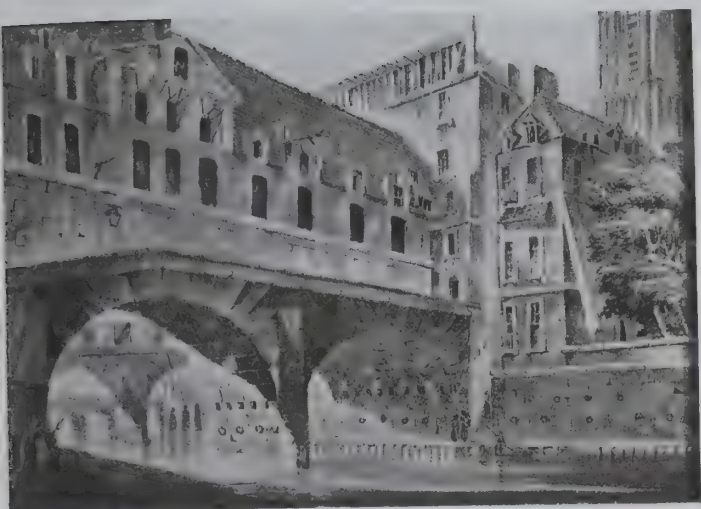
Plate I.

OLD LONDON BRIDGE.

Painted in 1650 by Claude de Jongh.

April 1925.

# Old Bridges.



From an official photo of the water-colour drawings in the Victoria and Albert Museum.

1.—THE PONT DE L'HÔTEL DIEU, PARIS.

From a drawing by J. C. Nattes.

A GREAT many visitors to Wembley were delighted with the structure called Old London Bridge. It is a bridge of no great dimensions, and is in no sense a replica of the real Old London Bridge, but it is picturesque by reason of its steep approaches, its gateways, and the row of low, quaint shops which border it on either side. A bridge is always interesting, perhaps because it subconsciously affects the observer with a sense of difficulty overcome; but a bridge with buildings on it is fascinating. Bridges of this kind were once comparatively numerous. The most famous was probably Old London Bridge, which was built in 1176-1209. About a third of the houses on it were destroyed by fire in February 1633. Many of them were inhabited by haberdashers, hosiers, glovers, and woollendrapers. The view shown in Plate 1 was painted in 1650 by the Dutchman Claude de Jongh. The houses were taken down about 1758, and the present bridge was constructed in 1825-31. Paris used to have several bridges with houses upon them. Peter Munday relates in his travels that on 5 September 1620, "Mr. Davis, Mr. Wilson and my selfe went to see the Cittie; and first wee sawe one of the Bridges over which we passed, not knoweing then but it was a streete, having shoppes and dwellings on either side from end to end, lyeing with the rest of the Cittie." This bridge was, perhaps, the Pont Notre Dame, which bore sixty-eight houses of equal dimensions, or the Pont Saint Michel, which was reconstructed in the sixteenth century with two rows of houses of even height. Another old Paris bridge, the Pont de l'Hôtel Dieu, near Notre Dame, is shown in Fig. 1. The drawing was made by John Claude Nattes (b. 1765?, d. 1822), probably when he was executing the views for his "Versailles, Paris et St. Denis," an album of aquatints which appeared early in the nineteenth century. This work contains two prints showing the same bridge from other points of view. The Pont de l'Hôtel Dieu was constructed in 1634, and supported the Salle de Saint Côme, which was attached to the great hospital called the Hôtel Dieu. The bridge did not accommodate vehicular traffic, but outside the building, behind the parapet which forms an angle, there was a

*passerelle* or footpath open to pedestrians on payment of a *liard*. The Salle de Saint Côme was removed in 1835; the old bridge itself disappeared in the course of the alterations which made Paris the city we know to-day, and was replaced by the present Pont de l'Hôtel Dieu, a little further down stream. Through the arch are seen two other bridges. The nearer one is the Pont Saint Charles, which was removed in 1855. The further one is the Petit Pont, which had houses and shops on both sides till they were destroyed by fire on 27 April, 1718. The piles which supported the buildings were set alight by a boatload of hay, and the fire is said to have been started by a superstitious woman who hoped to find the body of her drowned son by setting afloat a bowl containing a lighted candle. The great Hôtel Dieu was demolished in 1878. It is stated to have accommodated as many as eight thousand persons at a time, and it is alleged that five or six patients were sometimes obliged to occupy the same bed, with the result that a mortality of twenty-five per cent. was not unknown. The view of the Pont de l'Hôtel Dieu shows on the right the south tower of Notre Dame.

Several other French towns had bridges with buildings on them. A small specimen of the kind near the church of Saint Wulfran at Abbeville is shown in the drawing attributed to Henry Edridge, A.R.A. (b. 1769, d. 1821), repro-



From an official photo of the water-colour drawings in the Victoria and Albert Museum.

2.—ABBEVILLE.

From a drawing by Henry Edridge, A.R.A. (1769-1821).





3.—THE PONTE]VECCHIO AT FLORENCE.

From a drawing by W. Holman Hunt.



4.—THE OLD BRIDGE OVER THE SAÔNE AT LYONS.

From a drawing by J. D. Harding (1797-1863).

*From the Dublin National Museum.*



duced in Fig. 2. The view was probably taken in 1819. A picturesque example at Lyons is depicted in a beautiful drawing (Fig. 4) by James Duffield Harding (b. 1797, d. 1863), preserved in the National Museum at Dublin. It shows the Pont de Saône at Lyons, which was also called the Pont de Pierre after two wooden bridges had been constructed near it in the seventeenth century. About 1750 the name was changed to Pont du Change. The bridge was demolished during the modernization of Lyons in the nineteenth century, and was replaced about 1843-7 by a new bridge, which was at first called the Pont de Nemours, but is now known as the Pont du Change. The arch under the houses was known as the Arche des Merveilles or the Arche Merveilleuse; it survived until 27 August, 1847; a treacherous pool near it was called the Mort-qui-trompe. The projecting house on the left of the group was built by one Gérard Désargues, about the middle of the seventeenth century.

The Ponte Vecchio at Florence is the most celebrated bridge of the kind still remaining in Italy. There was a bridge on the site, it is said, in Roman times. Subsequent structures followed each other till 1333, when a flood destroyed the then existing bridge. It was finally rebuilt by Taddeo Gaddi, who completed it in 1345. The Ponte Vecchio is here shown (Fig. 3) in a drawing by Holman Hunt at the Victoria and Albert Museum.

Among English examples, the best known at the present day is probably the Pulteney Bridge at Bath, which was constructed about 1770 from the designs of Robert Adam. Elvet Bridge, Durham, and the High Bridge, Lincoln, are much older. The latter (Fig. 5), of which the earliest part dates from the twelfth century, bears on one side a row of half-timbered houses erected about 1540, and now much restored. The drawing here reproduced shows the backs of the houses on the bridge. It was made by the great water-colour painter, Peter de Wint (b. 1784, d. 1849), who was a frequent visitor to Lincoln. He owed his connection with the county to his friendship with William Hilton, R.A. (b. 1786, d. 1839), a Lincoln man, whose sister he married. The famous Ouse Bridge at York is here illustrated (Fig. 6) in a drawing at the British Museum, made in 1703 by Francis Place (b. 1647, d. 1728). It was formerly constructed of timber. In 1154,



*From an official photo of the water-colour drawings in the Victoria and Albert Museum.*

5.—THE HIGH BRIDGE, LINCOLN.

From a drawing by Peter de Wint (1784-1849).

when Archbishop William entered York, the weight of the crowd which followed him caused the bridge to collapse. Hearing the screams of the people, the archbishop, who had safely reached the further bank, turned round and prayed, and all those who had fallen into the river were saved! The timber bridge was replaced about 1235 by a stone one, on which was a chapel dedicated to St. William, the aforesaid archbishop. Near the chapel were the Sheriff's Court, the Exchequer Court, the Kidcote, the Debtors' Prison, the Maison Dieu or Hospital, the Tolbooth, the Council Chamber, the Muniment Room, etc. In 1564 the two central arches of the bridge, and twelve houses which stood upon them, were destroyed by a flood, due to a sudden thaw after frost and snow. The gap thus created was spanned by a single arch, measuring some 81 ft., or, according to the inscription on Place's drawing, 83½ ft., in width. It was one of the largest arches in Europe. The old Ouse Bridge was demolished early in the nineteenth century, and was replaced by the present structure.

BASIL S. LONG.



*By courtesy of the Walpole Society.*

6.—THE OLD OUSE BRIDGE, YORK.

From a drawing by Francis Place, made in 1703.

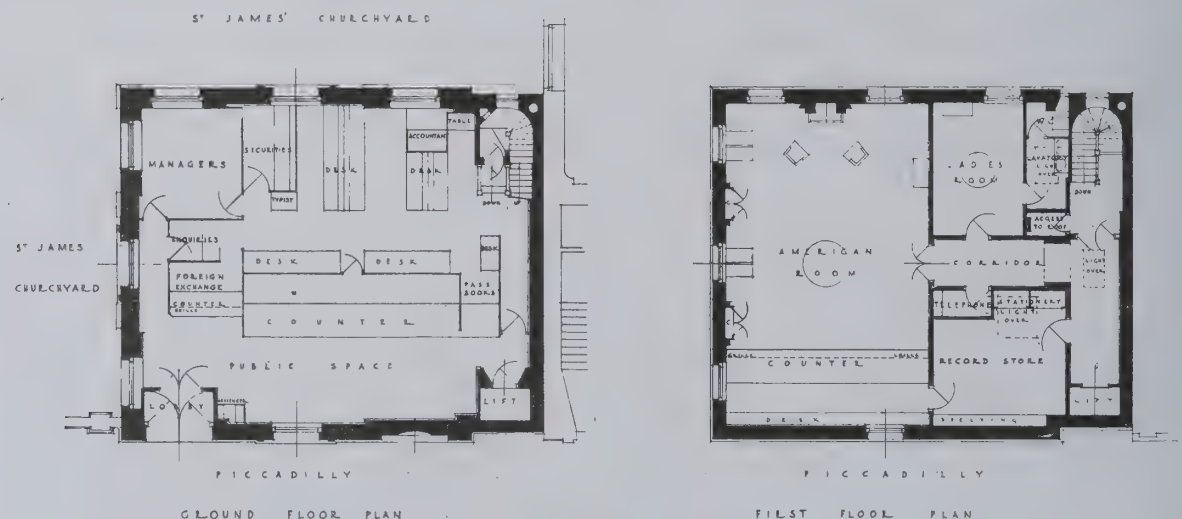


# The Midland Bank, Piccadilly, London.

With Elevations by Sir Edwin Lutyens, R.A.  
Whinney, Son & Austen Hall, Architects.



THE PICCADILLY FRONT.



The New Midland Bank stands on the site of the old St. James's Vestry Hall, adjoining St. James's Church, Piccadilly, the churchyard of which can be seen in the illustration above. The front faces north. The building is carried out in Portland stone, with red brick facing. The basement is devoted to strong rooms, the ground floor to the Banking Hall, and the first floor to writing rooms for the bank's clients, particularly those from overseas. Sir Edwin Lutyens was the architect for the exterior, and Whinney, Son & Austen Hall for the interior.

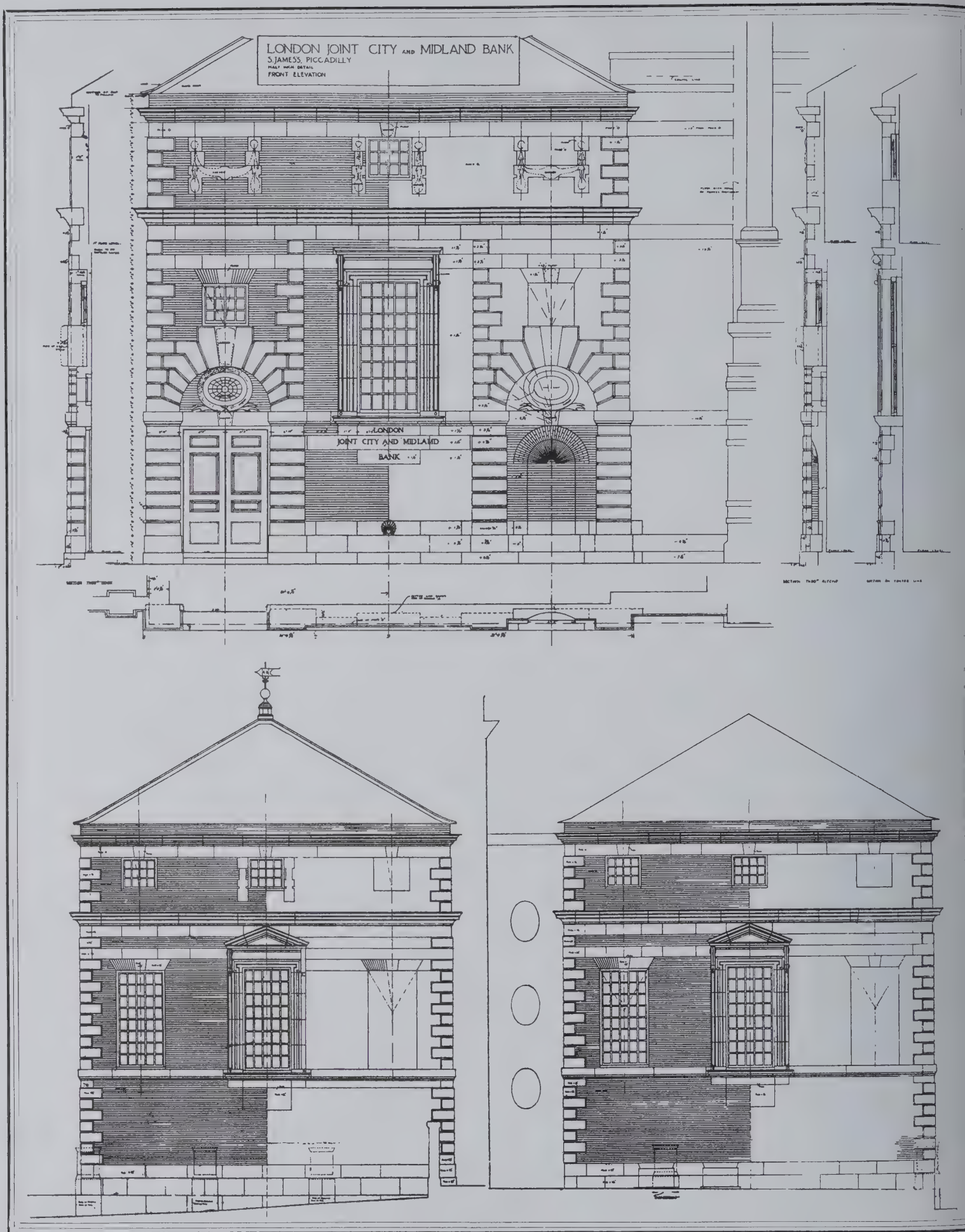




THE BACK OR SOUTH SIDE OF THE BANK FROM ST. JAMES'S CHURCHYARD.

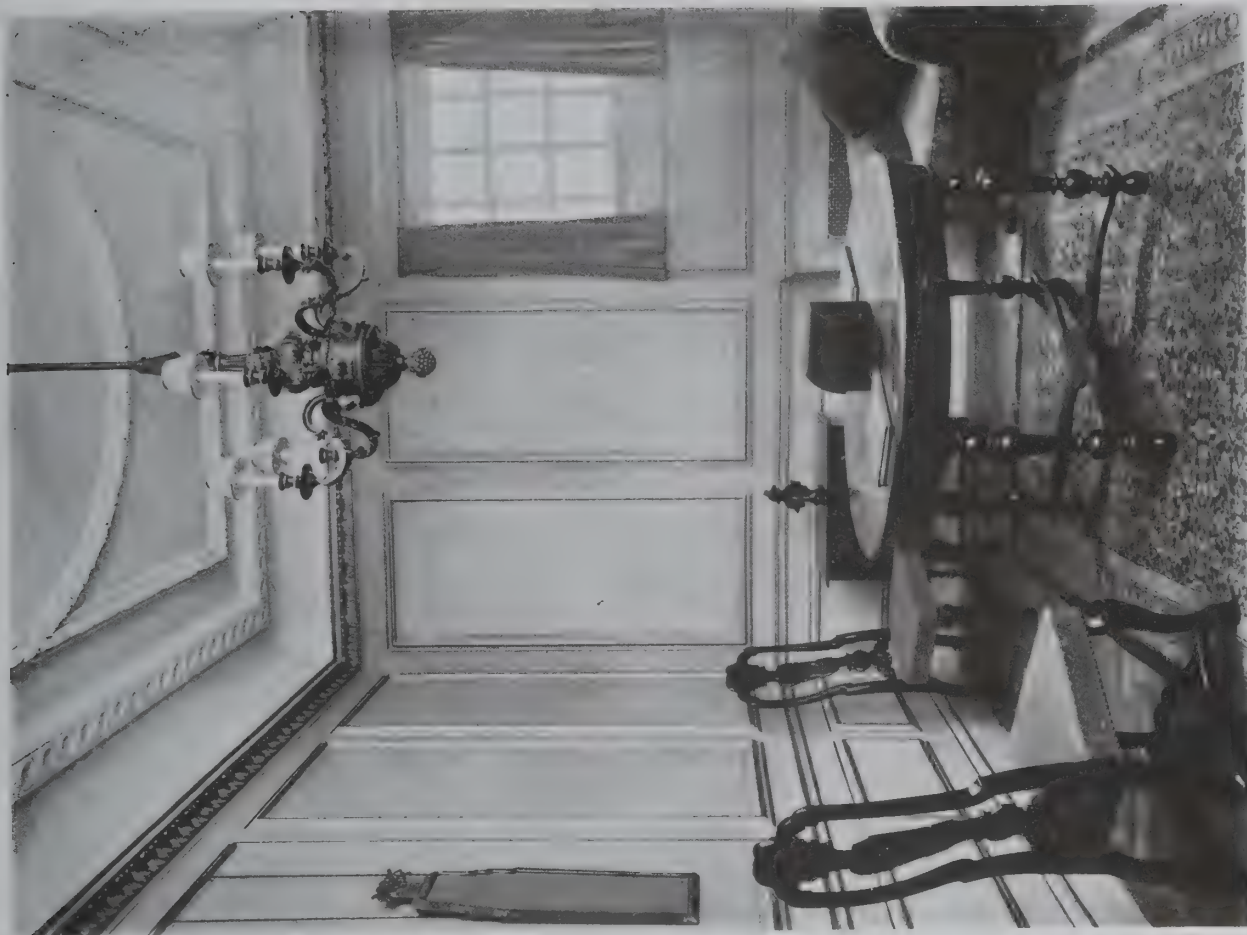
A view towards Piccadilly. The exterior and the ceiling of the Banking Hall are the work of Sir Edwin Lutyens. The bank is designed to sympathize with the character of St. James's Church, by Wren, which stands next door to it.





WORKING DRAWINGS OF THE EXTERIOR OF THE BANK.

By Sir Edwin Lutyens, R.A.



THE LADIES' ROOM.

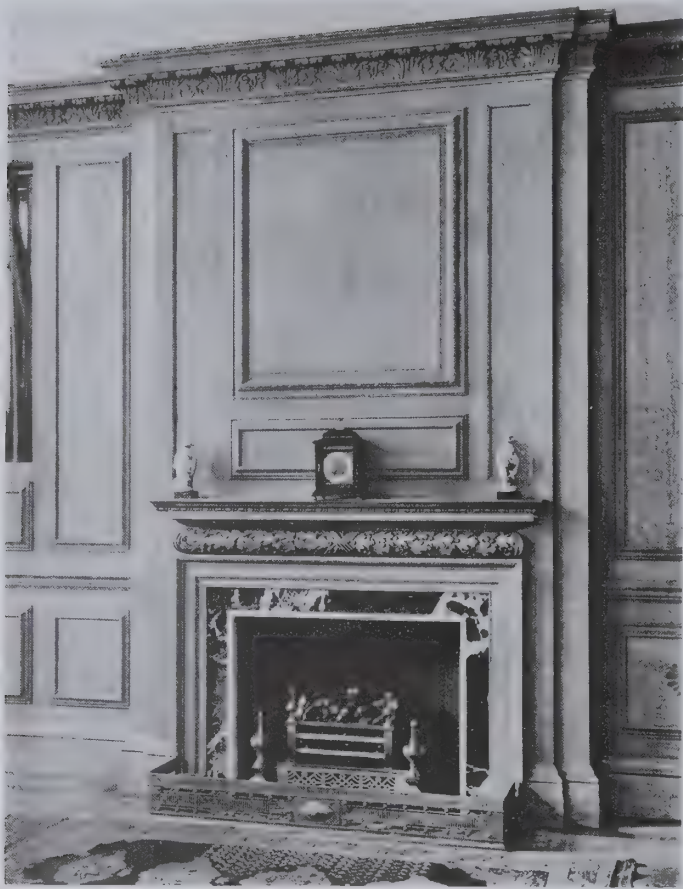
The Ladies' Room is panelled in plaster and painted a dull green, with the mouldings picked out in gold. The furniture, designed by Whinney, Son & Austen Hall, is of walnut, and the candelabra walnut and gilt.



THE BANKING HALL.

Save for the ceiling of the Banking Hall, the interiors are designed by Whinney, Son & Austen Hall. The panelling and fittings are of walnut, the public space of marble, the ceiling and walls a cream colour, and the electroliers of bronze.





THE FIREPLACE IN THE AMERICAN ROOM.



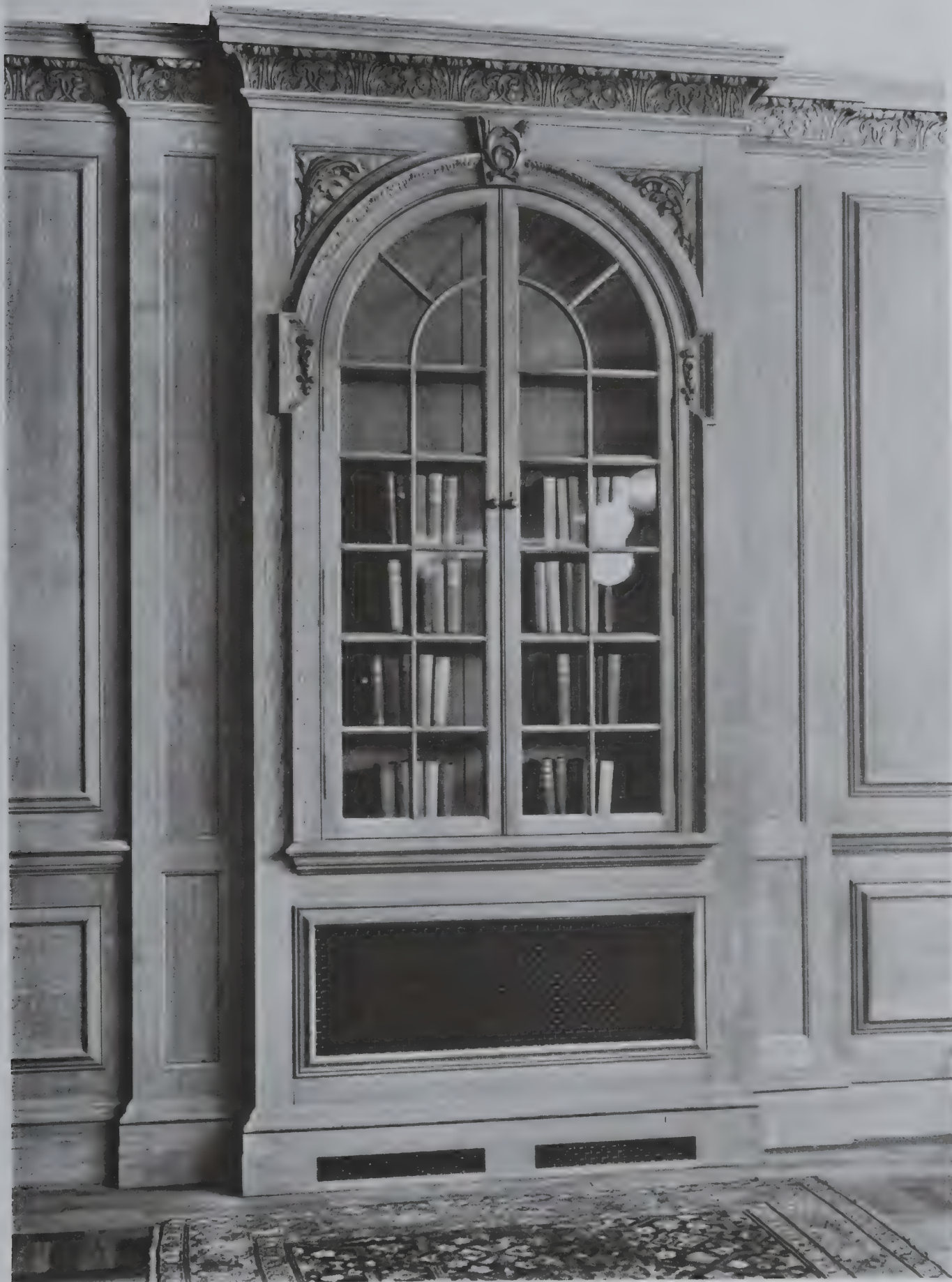
THE DOORWAY OF THE SAME ROOM.



THE AMERICAN ROOM.

This room, on the first floor, is provided for American clients as a sort of haven of refuge in the middle of Piccadilly.





A DETAIL OF THE BOOKCASE IN THE AMERICAN ROOM.

The wood is grey oak. The whole of the first floor, except the Ladies' Room, is carried out in the same manner





THE GREAT HALL, VAUX-LE-VICOMTE.

The heart of the Château. Designed by Louis le Vau for Nicholas Fouquet.



# Vaux-le-Vicomte

*Concluded from THE ARCHITECTURAL REVIEW, March 1925, page 118.*



THE ENTRANCE HALL.

THE splendours of the exterior of Vaux are so overwhelming as to leave one fully prepared for anything that may follow in the interior of the château. One enters and thinks: "This cannot continue for ever, there must surely soon be something that isn't vast, or stupendously rich," but no! it just goes on in one ordered procession of room after room, chamber out-vying ante-chamber and each more stupefyingly magnificent than the last. The entrance hall, like that of all French houses, town or country, is of stone; a Roman Doric entablature supported by full columns which separate arched openings on all four sides, being its sole adornment. From this vestibule and with no sight of a staircase, one passes straight into the great hall. This is the oval room already referred to. It is the very heart of the château, and is the "clou" of the whole plan. It was considered by Le Veau important enough to make the sacrifice of a great staircase worth while, for this latter is entirely lacking, two quite secondary ones symmetrically placed on either side of the vestibule, taking its place.

Beginning with a very simple flat treatment of cornice and pilasters, lightly executed, the wall surface of this vast apartment becomes much more elaborate as it rises. Caryatid figures are superimposed above the pilasters and a tremendous riot of carved trophies make a rather too ornate band of decoration immediately under the main cornice from which springs the dome. This last is plastered and painted in a life-like representation of a blue sky. The dome rises to such a height and is seen from such a distance

below that the illusion of looking up into a real sky is remarkable. The room is so big that although the walls are entirely constructed of stone there is almost no sense of being enclosed by them. A series of magnificent busts of the Cæsars, mostly in porphyry on pedestals of coloured marble, is the only other decoration to the room with the exception of its singularly beautiful black and white marble floor, marked in the centre with an ornamental compass-point. All the glass in the great doors are mirrors, which sparkle and flash back a hundred reflections of this staggering chamber. It is of interest to note that there is no fireplace, and one can only conclude that the same method of heating by braziers as was adopted in the Galerie des Glaces at Versailles was also employed here.

Besides the great hall there are in all six rooms on this side of the château which look out on to the gardens. Four of these are very large, two—those at the ends of the elevation—quite small. Of the four large rooms the pair to the right of the great hall are, to give them their old names, the Salle d'Hercule and the Salle des Muses, the former acting as ante-chamber to the latter. The pair to the left are the ante-chamber to the King's bedroom, and the King's bedroom itself. Le Brun is responsible for the decoration of all these rooms. They are far too ornate and involved to make any detailed description possible.

When Fouquet determined to build Vaux he did not follow the course a man of his riches would have taken to-day in the same circumstances, by buying somebody else's old furniture, tapestries, panelling, and suchlike possessions.



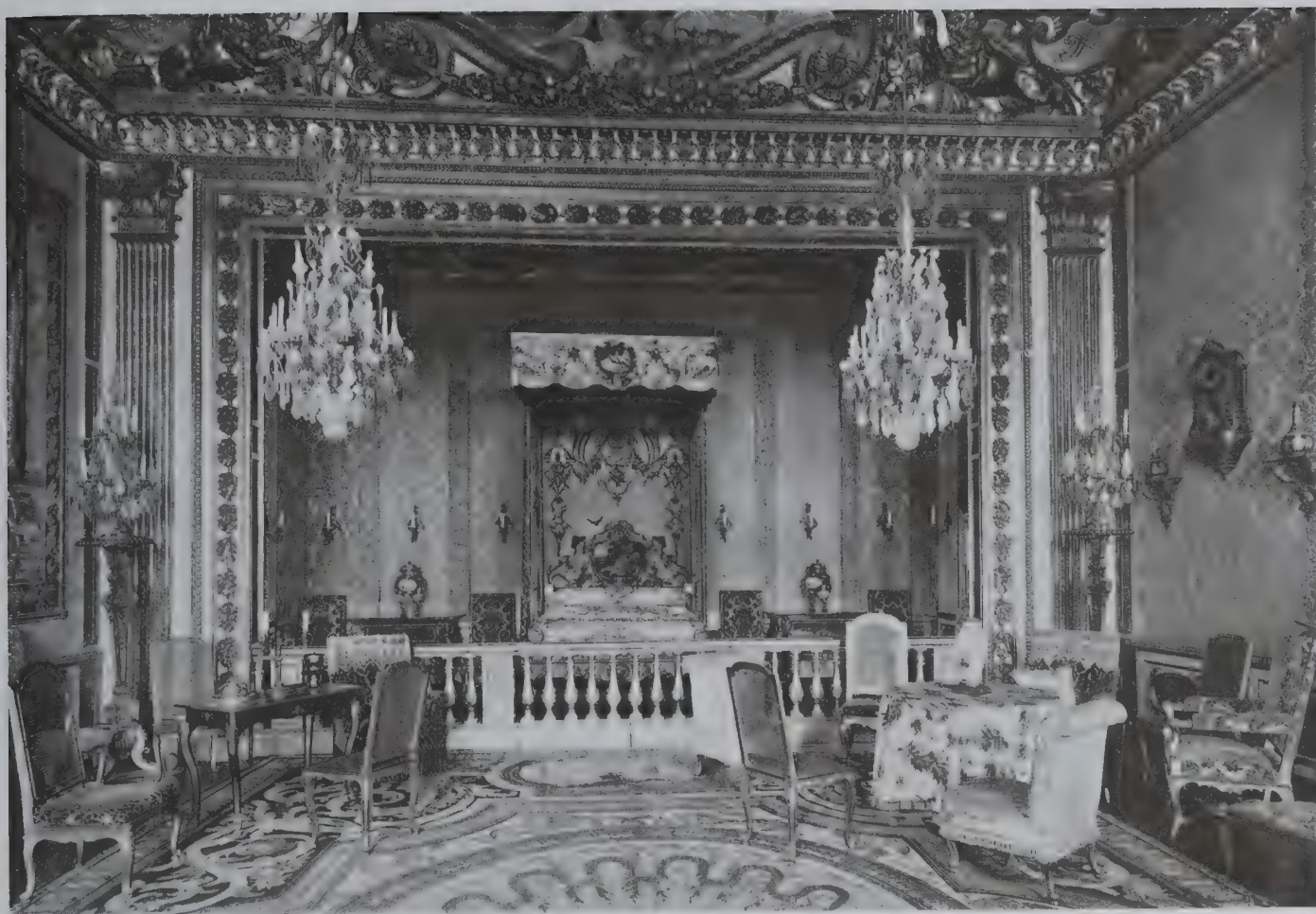


THE CEILING OF THE ANTE-CHAMBER TO THE KING'S BEDROOM.



LE BRUN'S CEILING IN THE KING'S BEDROOM.





IN THE KING'S BEDROOM—THE RUELLE.

He had all these things made for him instead, and not only made for him, but made on the spot. Le Brun began for Fouquet at Maincy a factory where he designed and supervised the weaving of enormous tapestries, the painting of ceilings, the elaborate wood carvings, the even more elaborate plaster work, the casting of lead urns, even the sculpture of the groups in bronze and marble which decorate the gardens. The whole of Vaux was built, decorated, and furnished in little more than three years. Fouquet did not enjoy Vaux for long, as he was arrested almost immediately after its completion, and Le Brun took his workmen, at the King's command, to Versailles, where he founded the famous Gobelins factory one year after, in 1662.

Like Andre Le Nôtre he, too, may be said to have used Vaux as an elaborate sketch model for the interior of the Palace of Versailles. There are unfortunately none of the tapestries he made still to be seen on the walls of these rooms, but the ceilings and the *boiseries* are all there perfectly preserved.

The two rooms to the left of the hall, the King's bedroom and its ante-chamber are, I think, more noteworthy than the corresponding pair on the other side. The ante-chamber, which is now the library of the château, has a really superb ceiling decorated mostly in royal blue and gold. The design is simple and for this period remarkably restrained. The centre is a flat painted panel by Girardin, depicting an eagle bearing an arrow in its claws and sailing proudly through a cloudy blue sky. The bird itself is painted with tremendous gusto and knowledge.

The walls which are now almost entirely covered with bookcases, were in Fouquet's time hung with tapestries.

The only one to be seen in the room now is above the fireplace; it is a gorgeous heraldic panel, designed by Le Brun and made in the Gobelins factory and so presumably not for Vaux. It was bought a comparatively short while ago and put in its present position, where it fits perfectly. The adjoining room, the King's bedchamber, is the finest in the château. The bed is, as one would expect, in a *ruelle* behind a gilded balustrade. The opening to the ruelle is simply and most beautifully treated both in its proportion and decoration. The bed itself, which is a very fine one, is not, however, original, but of the period of the French Regency. The ceiling is overpoweringly royal and not really satisfactory in spite of its fine "Triumph of Truth," by Le Brun. The stucco figures are graceful in themselves but make too theatrical an effect to be successful as good design. They suspend from their hands garlands of flowers, which hang right out in the clear. Being made of plaster they give a nasty feeling of being liable to fall off and drop on one's head.

Louis XIV, as a matter of history, never actually slept in this room, but it was no doubt intended as a royal bedchamber by Fouquet when he built it.

The two rooms to the right, though very resplendent, are not, to my mind, so interesting from the point of view of fine decoration as the pair just described. One of them, however, the Salle des Muses, has a unique distinction, in that it was in this room Molière's "Ecole des Femmes" was first played, with Henrietta Maria, Queen of England, among the audience.

Although he never used the bedchamber destined for him Louis did pay two visits to Vaux while it was in course of construction, and he was present at the fête Fouquet gave on August 17, 1661.

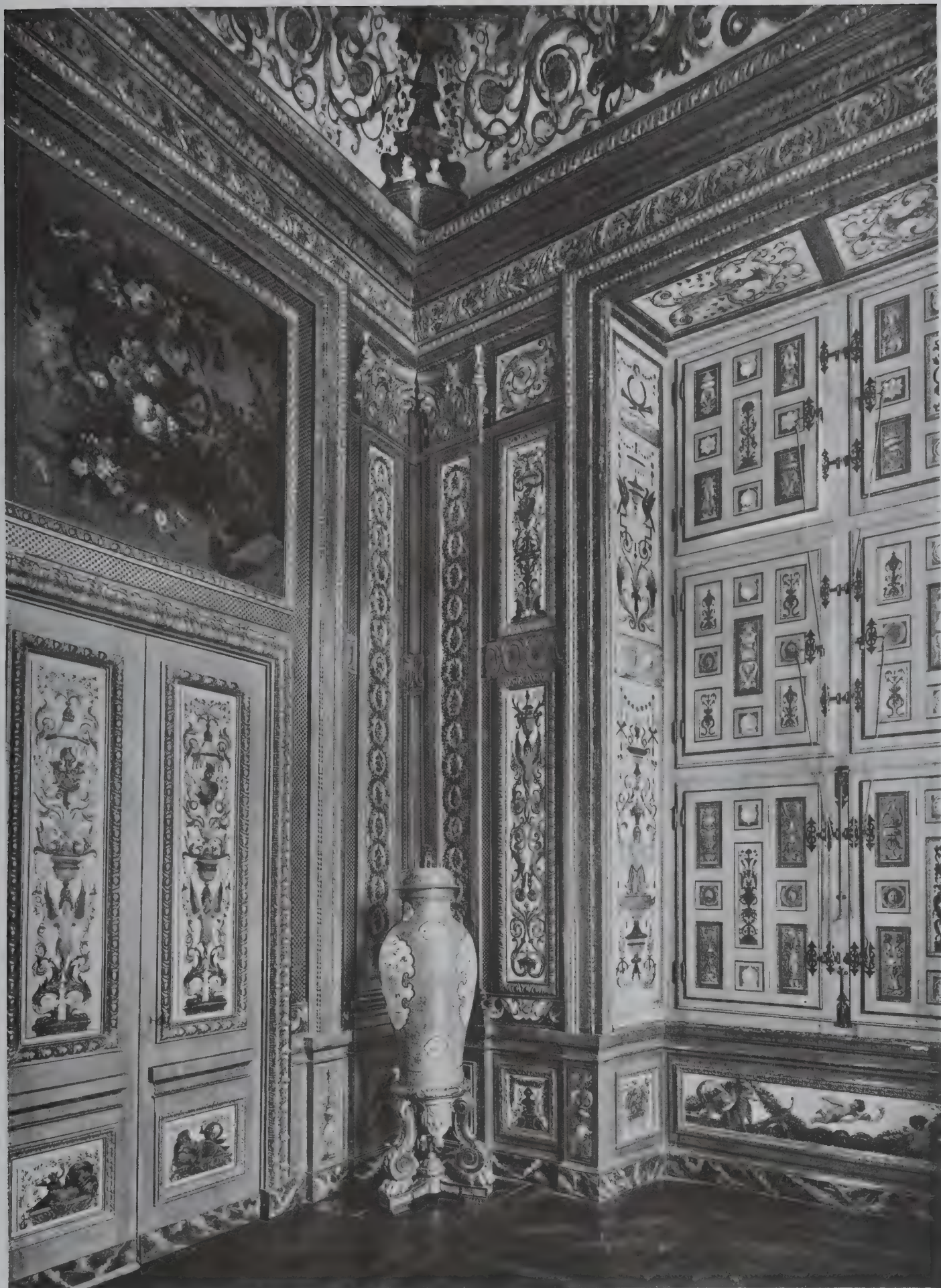




IN THE DINING-ROOM.

The ceiling is of wooden beams.





IN THE BOUDOIR OF THE MARÉCHALE.

Showing the treatment of the window shutters.

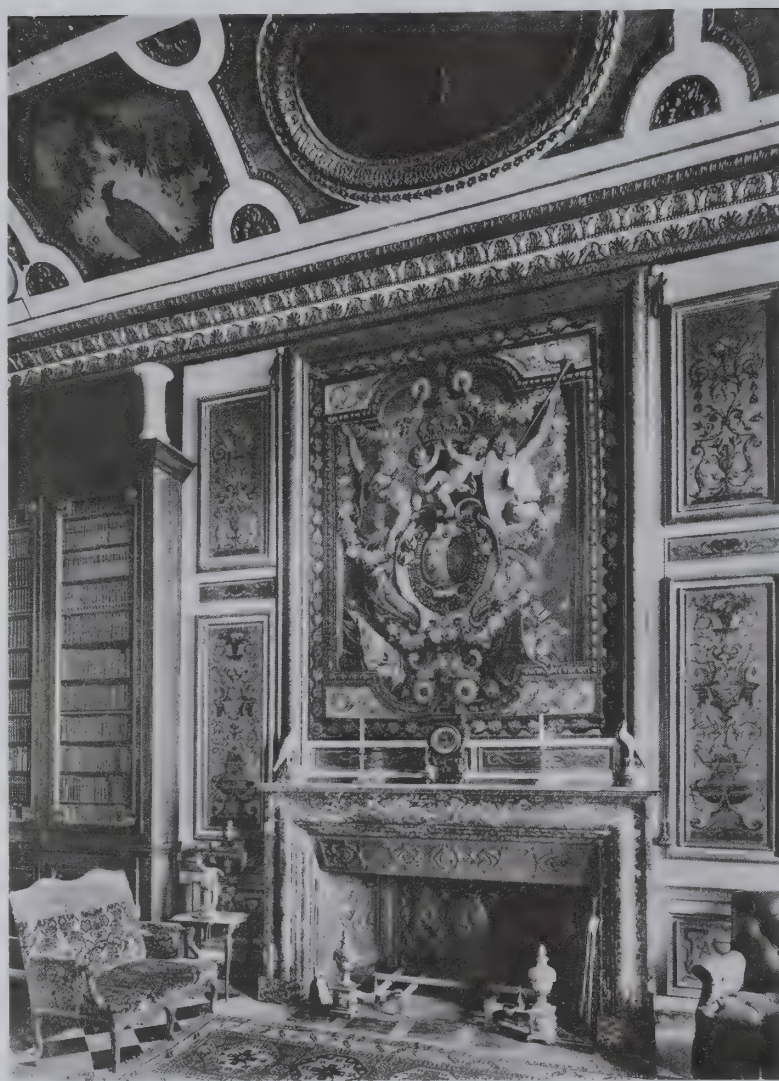


This historic party was the financier's undoing. Mazarin had died during the same year, and Fouquet made the colossal blunder of under-estimating the character of the young King. Naturally the vast works at Vaux had not been carried out without creating some considerable gossip, and Fouquet's enemies had not scrupled to suggest to the King a situation parallel to that which had incited Elizabeth into remarking to Burleigh when the chancellor was showing Her Majesty his newly-built house: "What with your taste, my lord, and *my money*, you have made yourself a fine house here."

Fouquet, however, thought he could brave it out with the King, and snap his fingers at the malicious Colbert, so he invited the former to his house. The results were dire in the extreme. Louis was furious at the insolent ostentation of his host, and one is not altogether surprised at this when one reads the details of what took place: A tour of the house and gardens with the fountains playing; a ballet and a play by Molière in an extemporized, but none the less magnificent, open-air theatre—décor by Le Brun—supper for 6,000 covers by Le Vatel, Fouquet's famous chef. The evening winds up with fireworks "the like of which had never been seen before." The cost was supposed to have exceeded 120,000 livres.

Poor Fouquet! It was the end of him. He was arrested one month afterwards. His trial lasted three years; in spite of an admirable defence, and the warmest support by family and friends, he was condemned to banishment. The King, who thought the sentence much too light (when one reads that the prisoner had not thought it necessary to keep his private accounts separate from those of the royal coffers, one is rather on the side of the King), commuted the punishment into lifelong detention in the fortress of Pignerol, where, after fourteen years' imprisonment, the unhappy *surintendant* died on March 23, 1680.

Vaux was confiscated, but some years later on, after his condemnation, Fouquet's wife, Marie Madeleine de Castille, who belonged to one of the wealthiest financial families of France, bought it back for a million and a quarter of francs. In 1705 her son sold the whole estate to the great Maréchal de Villars, who lived many years in Vaux, and left his mark on it. All of Le Brun's original tapestries were replaced by huge battle paintings, depicting the old soldiers' glorious



IN THE ANTE-CHAMBER TO THE KING'S BEDROOM.

victories. These pictures are still to be seen on the walls of Vaux, notably in the present dining-room. This room is remarkable, too, for another reason quite apart from its pictures; it has a typical Louis XIII beamed ceiling. When one realizes that Le Veau did his utmost all over the rest of the château not to introduce any architectural features common to the time, one wonders how it was that so mediæval a relic as a wooden beamed ceiling should ever have been allowed.

While on the subject of this room it is interesting to note that, although the kitchens are immediately below—for the château has all its offices on a lower ground floor—it was not the original dining-room; that is on the other side of the entrance hall. Why so hideously inconvenient an arrangement should ever have been permitted is but on a par with the many extraordinary anomalies of that curious age of splendour and squalor, of luxury and extreme discomfort.

Villars bequeathed his name in addition to the exquisite little room at the extreme end of the château's garden front, the Boudoir de la Maréchale as it is called. Quite small, but very lofty, it is one blaze of coloured decoration, the window shutters being as elaborately painted as the rest of the room. On one of the walls is a charming painting of the Maréchale herself, which is reputed to be an early Boucher.

It is, however, as I have already said, quite hopeless to attempt to describe in detail the endless rooms, great or small, of the château. The result would read like an auction-room catalogue. I can but finish by telling the rest of the story of Vaux. In 1764 it passed into the hands of the Choiseul-Praslin family, where it remained till 1875. It was then bought by M. Sommier, the present owner's late father. He found the château and gardens in a terrible state after nearly a century of neglect. With great care, and little by little, the work of restoration was carried out until finally it was complete, even the *grands eaux* were put back into working order.

All lovers of noble architecture owe a deep debt to M. Sommier and to his son; in these difficult times it is no small burden for a private gentleman to carry on his own shoulders the upkeep of so great a monument to French Art as is this superb masterpiece of Vaux.

DARCY BRADDELL.



# Bolesworth Castle and its Renaissance.

The Seat of Major Barbour.

Altered by Clough Williams-Ellis.



THE STAIR FOOT.

**T**HERE are many castles in the British Isles such as Bolesworth—or such as it was before its recent alterations—castles, that is, of the early and mid-nineteenth century, decorously feudal and conscientiously battlemented—but there can be few of its kind that enjoy so grand a site or such a spacious prospect.

On the great ridge of red sandstone overlooking the Chester Plain “the Castle Style” must have seemed entirely appropriate to the Early Victorian romanticists, and, indeed, the castle of Peckforton on its neighbouring eminence—conceived rather less naïvely—is one of the best justifications of the fashion in the whole country.

The trouble with these “Gentlemen’s Castles” is, of course, the great difficulty of reconciling an adequately feudal and forbidding exterior with a reasonably light, convenient, and generally acceptable inner house.

In the earlier Strawberry Hill days the “Castle and Cathedral style” was little more than a quite flimsy fancy dress donned light-heartedly and often with considerable jauntiness over the work-a-day dress of the period—symmetrical and nicely-balanced façades with their ranged sash windows, frank tiled roofs and tall chimneys, all showing

through the engaging make-believe without causing the least embarrassment.

At a later date solemnity and pedantry inevitably overtook the architects of these fortified seats for the landed gentry, who, in some cases, succeeded so well in their mediæval imitations—usually at enormous cost—that the strain of inhabiting the dark, cold, echoing, and tortuous “successes” of the period soon became patent to men of good sense, and the usual reaction set in.

Bolesworth came into being in between these two periods—it had attempted to combine picturesqueness with a rather limping symmetry and a not too preposterous interior economy, with a mildly ferocious front of towers, turrets, battlements, and buttresses. Though certainly plucky, the attempt was not markedly successful.

So when in 1920 Major Barbour called in Mr. Clough Williams-Ellis to straighten things out, it was not very difficult for him to suggest improvements both inside and out. The real difficulty was to know where to stop. In close collaboration with Major and Mrs. Barbour, however, a generally acceptable reconstruction scheme was soon



THE STAIR HEAD.

The balusters survive from the original house





THE NURSERY LOGGIA.





THE APPROACH AND NURSERY WING.

threshed out and, with certain modifications of detail from time to time, ultimately realized.

Broadly speaking, the chief items on the agenda were these:—

1. To make the entrance on the east side instead of the south—thus securing the privacy of the view and garden side, and improving and shortening internal communications.

2. To make one really good central saloon or hall in place of the old sequence of cloister porch, inner and outer halls.

3. To change about the old suite of reception rooms and adapt them to their new functions.

4. To amplify and improve the servants' and service accommodation.

5. To provide a new nursery suite on the first floor—complete and self-contained—with night and day rooms, lift, covered and open loggias, larder, nursemaid's and toilet rooms, etc.

6. To provide a similarly self-contained "business wing" with its own entry.

7. To recondition and reorganize the house throughout—taking such reasonable opportunities as might occur for giving a free Georgian flavour to the building in place of its Gothic aspirations.

8. So to equip the house with central heating, electric light and power, hot water supplies, telephones, etc., etc., as to make it as efficient, convenient, and labour-saving as possible.

9. To let in more daylight—particularly sunlight.

10. To simplify the roof and other exterior "features" so as to reduce future maintenance to a minimum.

11. To re-cast the undulating and rather meandering garden and to give the house a more formal frame and a succession of bold terraces in place of the grass slope to the west.

The realization of the garden scheme is as yet incomplete.

The photographs show sufficiently well in what manner the interior has been remodelled and the character of the work that has replaced the plaster Gothic glories, now departed.

The dining-room (late library) having been first shorn of its "ecclesiastical" bookcases and ribbed and bossed ceiling, is now panelled in green and gold, having a semi-domed bay with cornice lighting at its western end.

The saloon is in putty colour and white. The statue at the gallery end has effective concealed lighting, and the polished oak floor has adjustable mechanism that permits of its being rigid or being given the exact amount of spring desired for dancing.

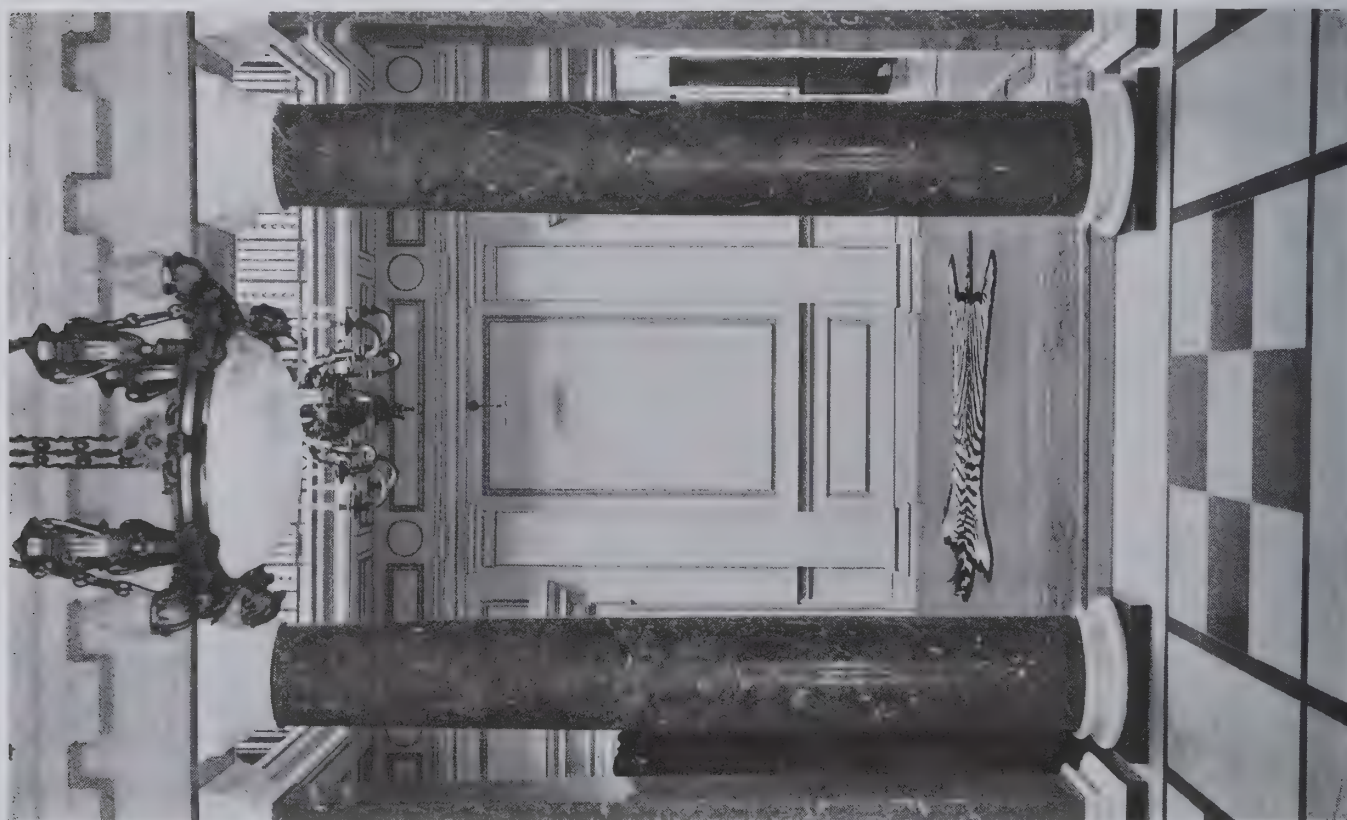
The entrance hall has a black and white marble floor, Sienna scagliola columns; and stuc walls and cornice—the four doors therefrom are of dark, feather-figured mahogany, with cast and chased bronze mounts.

The chinoiserie railing round the high end of the hall is entirely of cast iron, the heraldic reliefs and vases being picked out in colour.



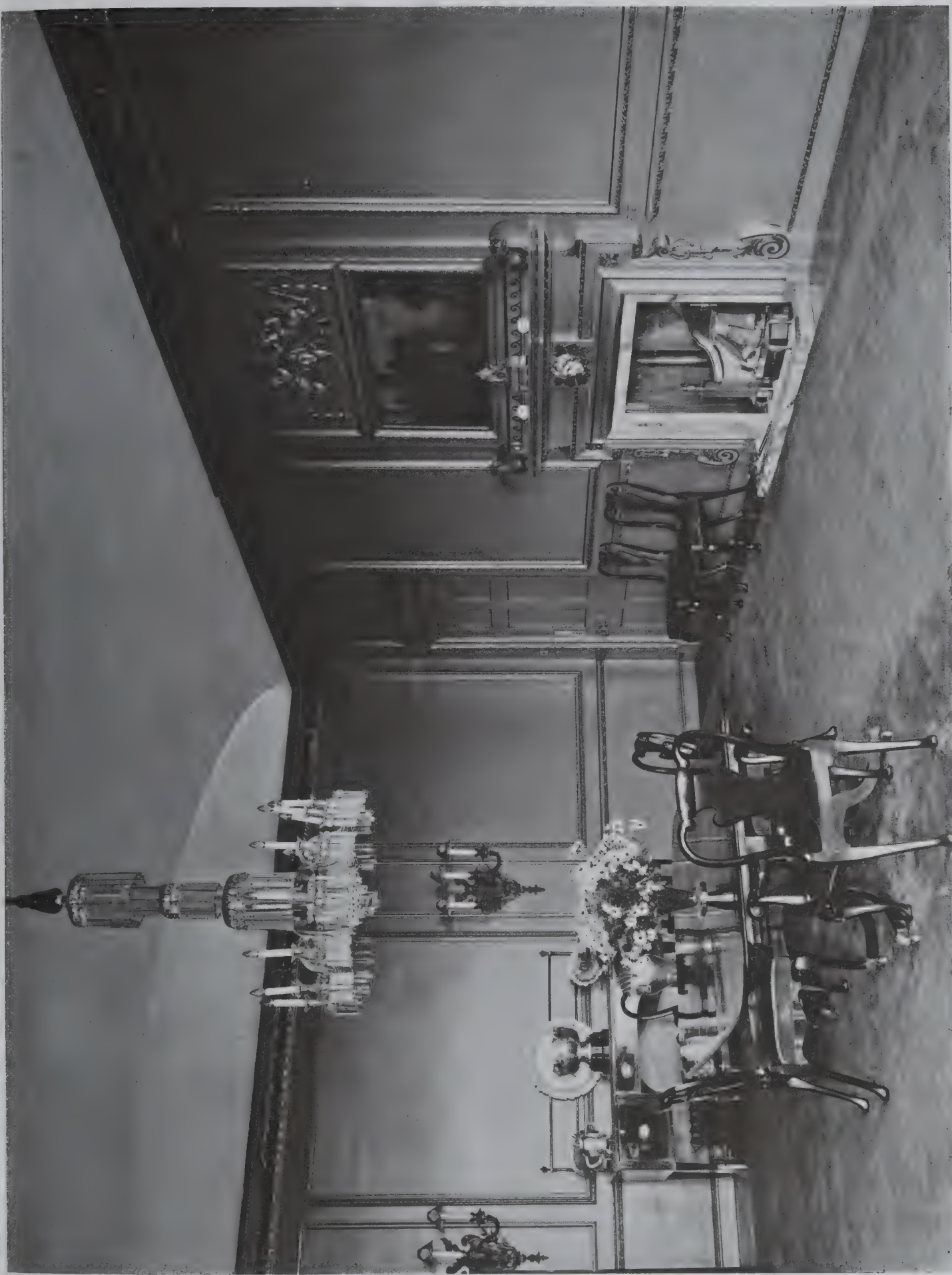


THE GALLERY END OF THE MAIN HALL.



FROM OUTER TO INNER HALL.





THE GREEN AND GOLD DINING-ROOM.



# Garden Design :

## IX.—Garden Houses.



1.—A SUMMER HOUSE AT EYFORD PARK.  
By E. Guy Dwyer.

**M**R. H. H. THOMAS—in his ambitious and profusely illustrated work, "The Complete Gardener"—remarks that "there is something wanting in a garden view which is of flower beds, trees, and shrubs alone. There is always the savour of a public park about it, a lack of homeliness, a sense of void. The impression is difficult to define, but there it is."

This tribute to the value of architecture in a garden is all the more valuable as it seems to be wrung unwillingly from an author who can find no place in his index for any reference to balustrades, pavilions, pergolas, sculpture, seats, steps, summer-houses, or garden ornaments of any kind. In all ages and in all countries, where gardening has flourished, the work of the builder or artist has been valued as a foil to the gardener's trees, shrubs, and flowers. Even in the degenerate days, when landscape gardening held sway, elaborate instructions were given for the construction of the various kinds of "edifices" required in a complete garden. Loudon—in the index of his "Encyclopædia of Gardening"—divides these into five classes, which cover an amusingly diverse catalogue of erections, ranging from antiquities to alcoves, beehives to bark huts, caverns to Chinese cottages, eye-traps to exposed seats, footplanks to fountains, vegetable sculptures to sepulchral structures, and wells to weathervanes. It is small wonder that the volume runs to twelve hundred pages of small print.

With the return of gardening to rational planning and design, garden architecture has resumed its proper position as a contrasting accessory to the beauties of the effects produced on the trees and flowers by the changing seasons.

Of all such accessories the garden house is the most important. It goes by many names—covered seat, gazebo, pavilion, summer-house, tea-house, or what you will—but is really an attempt to combine the useful with the decorative,

and its origin is lost in the mists of time. The records of the earliest gardens in England tell of a bower in a labyrinth and charming garden houses or pavilions still remain in many an old Elizabethan garden, the pair at Montacute being, possibly, the best-known examples. Such garden houses, ancient and modern, may be found in all materials, ranging from cut stone to cob and thatch. They are put to many uses, both decorative and practical. On the one hand, you find them closing in the ends of a formal terrace, used in pairs to frame a view, or singly to terminate a vista; to form a focal point to accentuate some delightful piece of planting, or placed in a wood to suggest a quiet retreat from the worries of everyday affairs or even the frets of servant troubles in the house near by, while others, built in a commanding position, terminate a pilgrimage and provide a sheltered seat from which an extended prospect may be enjoyed. On the other hand, they are useful for all manner of purposes, from studio to storerooms, tea-rooms to tool-houses, or where—as is sometimes the case—they stand on a high terrace, they can be made to serve a double purpose, the lower story being utilitarian and the upper forming a sun-trap, where the visitor may find refuge from the keen winds of spring or damp mists of the autumn, and yet may enjoy the garden spread out below him.



2.—A TERRACE PAVILION AT EWELME DOWN, OXON.  
By Walter Cave.





4.—A TREATMENT IN BRICK AND TILES  
AT SUTTON PLACE.



3.—A PAVILION AT LUTON HOO,  
By Romaine-Walker and Jenkins.





5.—A TERRACE AND GAZEBOES AT MOOR CLOSE.

By Oliver Hill.



The terrace pavilion at Earlme Down, Oxon. (Fig. 2), by Walter Cave, is a good example of this class of garden house, the battered rubble walls and conical roof forming a fine termination to the high terrace wall. Of somewhat similar type is the open summer-house at Eyford Park (Fig. 1), by Guy Dawber, with its curved rubble wing walls and stone-slatted roof, but it is used for a very different purpose, as it forms a most satisfactory focal point at the end of a grass walk running between wide herbaceous borders, and enlivens what would otherwise be a dull view into a plantation. The other example from the same place makes a delightful composition with the house and the double terraces which form its base (Plate V). The gradation between the dry-built walls of the terraces and the worked stone of the balustrades and the pavilion front is skilfully arranged. Here, again, one can realize the great value of such a piece of garden architecture in the general scheme; as by no other means—short of cutting down the old trees and starting again—could interest be given to the terrace ends, and no planting, however skilfully it was done, could give such a sense of scale to the house itself. Unfortunately, the latter has been allowed to be smothered by ivy, the greatest of all enemies to a fine building. Owing to its slow and insidious growth, it is often



7.—A TREATMENT AT CHALFONT.

By Forbes and Tate.

allowed gradually to blot out all the beautiful features of a building, while its roots enter the joints between the stones of the walls and the slates or tiles of the roof, and, if not checked, will bring the whole structure to ruin. Of all parasites in an English garden ivy is the worst, and its only proper use is to clothe the ground under those trees which kill out any of the more beautiful of the creeping plants which love a shady place to grow in. Even then care should be taken to prevent it climbing the trunks and sucking the life out of the tree which gives it shelter.

The banquet house at Plâs Brondanw, Merioneth (Fig. 8), by Clough Williams-Ellis—with its random rubble walls and rough-axed arches—forms an admirable foil to the variegated foliage of the trees and shrubs which surround it, and provides an ideal retreat.

The little shed or tool-house at Sutton Place shows a good treatment in brick and tiles and, with the pergola and stone flagging, forms a picture in itself. (Fig. 4.)

Messrs. Forbes and Tate's house at Chalfont, with trellised rough-cast walls and thatched roof—though not strictly a garden house—is a useful example of a suitable treatment of the less formal kind. (Fig. 7.)

A garden pavilion is not only of value when seen from the outside, but provides a most effective frame for the house and garden when the spectator is seated within it. This is clearly illustrated by the view of Little Ridge, Tisbury, where the arched opening—through which the house is seen—serves to enhance the picturesqueness of the typically Cotswold gabled house, and must also intensify the impression upon the observer of the colour scheme in the garden foreground (Fig. 10). The pair of gazeboes at Binfield forms the centre of a delightful piece of garden design by Oliver Hill, which is full of quaint conceits, full advantage having been taken of the various changes in level provided by the site (Fig. 5). Diversity of colour effect has been aimed at by the use of stones, blue pebbles, and red tiles in the paving, while a good sundial forms a note of interest in the foreground of one of the views (Fig. 9); with its flowing lines and elaborate carving it makes a striking contrast to the severely square treatment of the buildings, which might have been even more effective without their curiously shaped tiled roofs. That interesting pictures can



6.—AT MOOR CLOSE.

A view across the lily pond from the terrace illustrated on the opposite page.





8.—THE BANQUET HOUSE, PLÂS BRONDANW, MERIONETH.  
By Clough Williams-Ellis.



9.—THE BLUE PEBBLE COURT, MOOR CLOSE.  
By Oliver Hill.





10.—A GARDEN HOUSE AS AN EFFECTIVE FRAME FOR A VIEW AT LITTLE RIDGE, TISBURY.

By Blow and Billerey.

obtained from these pavilions may be judged by the view illustrated, showing the outlook across the lily pond.

Here the work is carried out in brick, with stone dressings, balustrades, and pavings.

A final example from the gardens at Luton Hoo (Fig. 3) shows one of the pair of pavilions which terminate the south terrace garden, laid out to provide a formal setting to the eighteenth-century mansion, and carried out in dressed Portland stone to accord with its style. The garden is in three levels, following the natural slope of the ground. The upper terrace, with its balustrades, piers, and vases, form a vantage point from which the flower garden immediately below it can be viewed, this being a blaze of colour from spring to late autumn. The lowest level is treated with box-edged beds and topiary specimens, which contrast with the two temples and the circular stone-rimmed basin in the centre, a yew hedge 7 ft. high framing the sides and shutting the garden at the bottom from the dell in the park, though the view is lengthened on the centre line by a row of stone piers and a wrought-iron gate.

The whole series of illustrations indicate the infinite variety which may be obtained by the use of various materials and degrees of finish in the workmanship, and it is forcibly necessary to point out that the choice of these will depend upon the locality and the style of the house for

which the garden should form a fitting frame and setting. Happily the day has gone by when an architect would willingly consent to erect a red-brick house on the Cotswolds, and a wiser discrimination in the choice and texture of the materials in which to clothe his designs has resulted in a general raising of the standard of those works which may fairly rank as architecture throughout the country, with the result that English domestic architecture and gardening has attained a position second to none in foreign estimation. Provided our architects are content to carry on and develop this tradition, there seems no reason, judging by foreign attempts to rival us in this field, why this position should not be maintained for many a year to come, as this is one of the fields where steel construction, ferro-concrete, and other much-advertised "aids" to architecture are unlikely to be adopted as a means of construction, to the detriment of the work produced to conform with the new conditions which it is imagined such materials demand. Architectural history shows that years of experiment are necessary to perfect facility in handling a new method of construction, and, fortunately, there are factories and commercial buildings upon which these experiments may be conducted, leaving the countryside—with the thousands of country houses and gardens which help to make its charm—unspoilt.

GILBERT H. JENKINS.





THE TEMPLE OF HUMANITY, LIVERPOOL.  
 Under the name of the Temple appear the words "Love for Principle, Order for Basis, Progress for Aim." The figure in the niche was carved by Arthur Walker.



# A Study in Functional Expression.

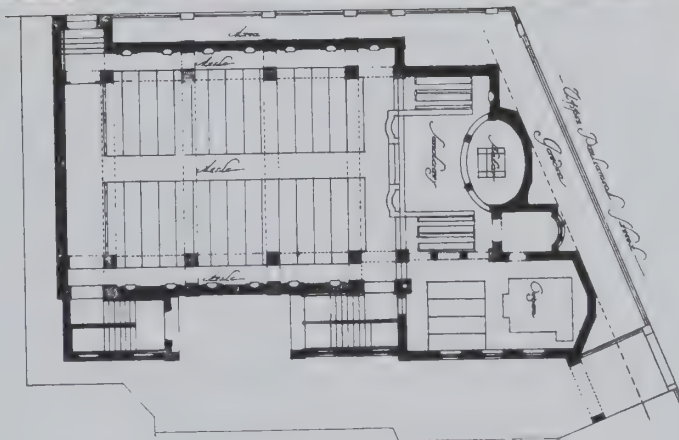
The Temple of Humanity, Liverpool.

Designed by W. H. Ansell.



## A DETAIL OF THE BRICKWORK OF THE FRONT.

This church, designed as the headquarters of the Positivist Community in Liverpool, is influenced in its plan by the ritual of the Religion of Humanity as practised by the followers of the founder of the faith, Auguste Comte. The exterior merely expresses the plan as simply as possible; and the constructional factors are arranged to produce their own effect with no conscious "period" mouldings or enrichments of any kind. Both the exterior and the interior are faced with narrow 2-inch bricks, and the arches are of tiles,







LOOKING EAST.

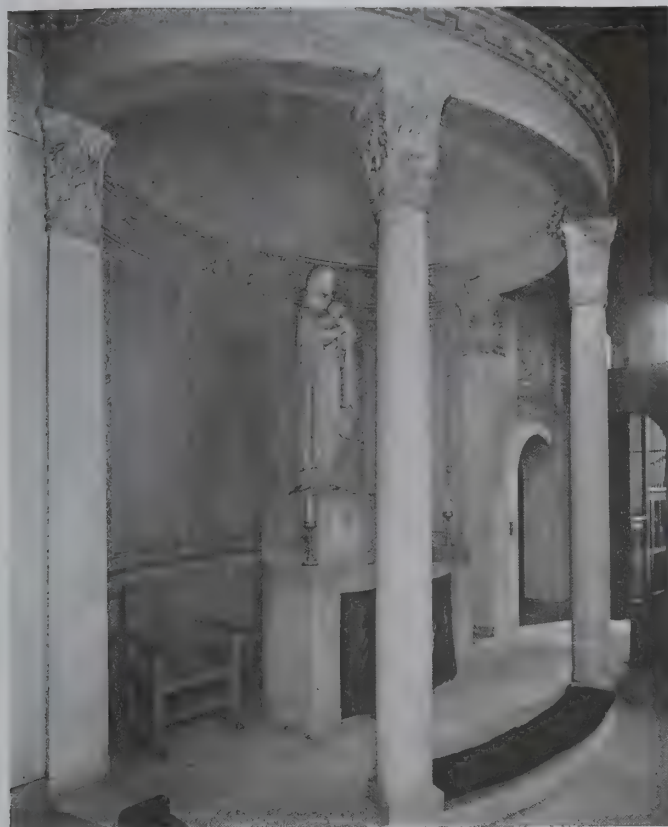


LOOKING WEST.



A DETAIL OF THE SIDE OF THE NAVE.





THE BALDACCHINO.



THE ORGAN.



A DETAIL OF THE BALDACCHINO.



# Correspondence.

## John Webb and the Court Theatre of Charles II.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Grant Keith's article is of great interest in the light it throws on the early history of the theatre in England, and incidentally in touching upon the drawings of Inigo Jones and Webb.

Mr. Keith has studied these sufficiently to be able to distinguish between the work of the two men—a condition essential to forming an opinion upon the authorship of any particular drawing. To those who are familiar with the various drawings, it is obvious that Mr. Keith's illustration No. 9, "A Design for Remodelling the Cockpit, Whitehall," is, as he says, the work of Webb. There is as much difference between the two hand-writings as between the styles of drawing; Webb's is the neater and more formal, and his spelling adheres more closely to conventions than that of Jones.

Yours faithfully,  
J. A. GOTCH.

## The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It is obviously impossible to correct, within the limits of a letter, the inexact impression of my thesis that Mr. Charles Marriott has necessarily received from the slight hint of it that appeared in these pages. Such a task would be almost equivalent to re-writing "Relation in Art." I can only make a few remarks about his very flattering letter.

Mr. Marriott writes that when we speak of the formal sense we must take susceptibility to the relation of form to substance into account, and that, granting the substance of the English mind, Englishmen possess this susceptibility to a high degree. This is so, given the meaning that Mr. Marriott attributes to the word "form," which is not at all the meaning that I have attempted to define for it in "Relation in Art," notably in the chapter on "Form in Drawing." Mr. Marriott uses the scholastics' general distinction of "form" from "substance." My use of the word "*la forme*" is much more special and restricted.

The adjective crystalline is enlightening in one way, in another it is misleading, for Frenchmen often praise the flexibility of their institutions.

I must also point out that I do not use the words "symmetry" and "balance" in the opposed senses accorded to them by Mr. Marriott. This does not, however, prevent me from agreeing with the thought that he expresses by means of this postulated difference, which difference must not, however, be read into the language of my book.

Surely I am not supposed to advocate the introduction of foreign formulæ, foreign shapes into England? But I should be acting in opposition to my own hypothesis—that the art of a country is a manifestation of its national personality! Also, how could I have written what I have concerning the influence of landscape on architectural style? However, all national arts have submitted to foreign modifications. The essential is that the modified result should be homogeneous and expressive of the revised national personality; for art must not be divorced from other mental activities.

The thorny question of comparative æsthetic excellence I have discussed in many places in the book, most fully on pages 110 et seq.

I am sorry that I have led Mr. Marriott to think that I "divide the arts according to the mentalities engaged in them." Mr. Marriott writes: "Both types of mentality can find expression in any art." I write: "Any branch of art may be used to express any form of mentality."

I do not see why Mr. Marriott concludes from my words that the English should be better musicians than poets, and better sculptors than architects. Perhaps the misunderstanding arises

in this way: I take the existing manifestations of an art, examine them, attempt to co-ordinate them with contingent mind forms. I seem to have given Mr. Marriott the impression that I take a cut-and-dried formula of a national mind form, and declare that from this mind form will come such and such an art to the exclusion of such and such another. A very Germanically professorial position—certainly not mine. Assuredly Phidias cut rather good sculpture, and Æschylus wrote literature that has been esteemed not bad.

In only one place do I not apprehend Mr. Marriott: A perfect English architecture; one which shall inherently express the fact of its having grown; or, one which shall express the sense of organic growth. I bear away no clear idea. Again doubtless the fault of necessarily parsimonious expression.

On page 100 of "Relation in Art" I write: "Rameau, in a remarkably beautiful fragment, has striven to reproduce the sentiment of this frieze (the Parthenon) in his own medium of music, which really develops in time. It is here, indeed, that one may find a point of contact between music and sculpture. The sharp clarity of Rameau's composition, free from all softening transitions or see-saw regularities of rhythm, renders singularly well the precision of the sculptured forms, their individual, separate placing."

The "mathematical conditioning of music," whether greater or not than that of other arts, is matter for a long essay. I fear there is confusion to be straightened out.

Save in the matter of the rigidity of French ideals, and in the use of such terms as "form" and "symmetry," Mr. Marriott and I agree. *Allons!* we may yet be the best of friends.

VERNON BLAKE.

Les Baux, Bouches-du-Rhône, France.

POSTSCRIPT: I am mortified to find that several errors have remained uncorrected in my two articles. Save in the case of "casual," instead of "causal factors," on page 78, they do not affect the sense. My only excuse is the difficult circumstances attendant on my correction of the proofs. I must, however, call attention to one grave oversight. On page 31, the words: "one its own . . . of the family," have been retained from a former draft. They make nonsense, now that alterations have been made in the sentence. They are replaced in the book by "St. Pierre at Caen, by Hector Sohier, shows the suppleness of French ingenuity in passing from Gothic to Renaissance data without showing shock or discrepancy."

V. B.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Let me say at once that the conclusion of Mr. Vernon Blake's essay on "The Æsthetics of Architecture" more than fulfils the promise of its interest and importance. As I expected, Mr. Blake meets the point I raised about the relation of form to the substance of mind. His insistence on relativity as the principle to be looked for in the examination of works of art seems to me extremely valuable—particularly at the present day, when the tendency is to make direct aims of what were really consequences of a great number of factors each one relative to the others. To put it paradoxically, the most truly "traditional" way of doing a thing is often to do it quite differently, because many of the factors have changed. To give an instance to the contrary, the least Greek thing that was ever done in London was the wearing of Greek costume by a band of enthusiasts in our cold and muddy streets. No doubt for the purposes of this essay it was enough to state the principle, but I could wish that Mr. Blake had found time to discuss in detail some of the factors in the chain of consequences resulting in architectural styles. Form, though closely related to the substance of mind, is not—in the plastic and graphic arts—a direct expression of mind, but rather a "graph" of all the relations—that kind of mind grappling with that particular problem with that particular kind of material in that particular climate for that particular purpose. I have expressed it clumsily, but you will, no doubt, see what I mean.

Yours, etc.,

CHARLES MARRIOTT.



To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. Vernon Blake, in the highly interesting articles which he has contributed to THE ARCHITECTURAL REVIEW, has raised once more the eternal question of the subjective and objective standard in architecture. As an advocate of the objective standard of criticism, I read with special pleasure his assertion of the necessity to give prime importance to "the relations between the different component parts" of a work of art. If, therefore, I may find myself in disagreement with some of Mr. Blake's conclusions and am inclined to ask questions with regard to some of his statements, which at the moment appear rather vague, it is not because I am out of sympathy with his main contention, that by studying relation in art we shall ultimately get to the very roots of æsthetic theory.

The first thing that strikes me is that Mr. Vernon Blake dangles before our eyes this most attractive plaything, the objective criterion in architecture, and then he drops it and seems even to run away from it. He begins by professing what we might almost describe as an excessive enthusiasm for this criterion, for he goes so far as to say, that he has "been led to attach the greatest importance to the relation between things, even to the point of losing sight of the absolute existence of the things themselves, to the point of retaining the sole relation as the ultimate transcendental truth." In this relation between things, then, is the idea, the very spirit itself, that in the truest sense may be said to reside in the object or work of art wherein the relation is manifested. Study the thing, interpret the relation between its parts, and its quality as a work of art is made clear to us. Now, relation belongs to logic and intellect. It is in the first instance created by intellect and it is apprehended by intellect. We may say, "No intellect, no relation," and furthermore, "No relation, no art." From these two premises we correctly derive the conclusion, "No intellect, no art." This dogma is held by every believer in the objective standard. I must confess myself to hold it. And the dogma has corollaries intimately bound up with it. One corollary is that, where these relations are insufficiently established, this is a sign of a lack of intellect on the part of the designer. Mr. Vernon Blake, however, in company with the vast majority of those who write upon æsthetic matters, describes this lack of intellect as "emotion." In doing so he pays an unmerited compliment to the very artists whom he really wishes to disparage. The opposite of intellect is not emotion, but the lack of intellect—that is to say, stupidity. As a matter of fact, it is generally found that a great intellect is united with profound emotions, while a stupid person is more often unemotional. Intellect breeds emotion. It breeds courage and anger, and it also breeds adoration.

Mr. Blake divides works of art into two groups: the subjective or emotional group on the one hand, and the objective and rational group on the other. It seems very like the old division of Romantic and Classic, and his elaboration of the argument shows that he is contrasting what he calls the "picturesque" schools of architecture with the formal. But we are not really dealing with a distinction between intellect and emotion. The design of a building and its execution are among the most deliberate actions of which human beings are capable. If the building has faults, then its authors have committed them with their eyes wide open, and their failure is nothing more than a failure to perform the intellectual act which would result in the establishment of the "relations" between the several parts of the building. It was Mr. Marsh Phillips who first popularized the idea that styles of architecture may be divided into "intellectual" and "emotional." To him Greek and Roman art were "intellectual," but in Mediæval times, the intellect was switched off and emotion and intuition came into play. If the Greeks placed a row of columns on one side of a temple, and a balancing row on the other side, that is something hard and rational; but if the Gothic builders design a perfectly symmetrical cathedral, flanked internally with rows of arches of identical and repetitive shape, that was quite delightfully emotional! The truth would appear to be that the Mediæval builders were trying to make their architecture as formal as they knew how.

By Mr. Charles Marriott's suggested division of forms into "the crystalline, associated with static conditions and resulting in symmetry and the organic, associated with life and growth and resulting in balance," architectural styles are again separated into two main groups which, though the nomenclature has altered, roughly correspond with "Classic" and "Romantic." But is this contrast between the organic and the symmetrical really legitimate? Symmetry is not the only element of course, but it is an *essential* element in organic forms of the highest order. Are not the faces of all animals symmetrical, and are not even their limbs, although these constantly assume unsymmetrical postures, also made in a symmetrical pattern? Where the subject of a work of art demands symmetry, then formal symmetry is its organic expression; but otherwise symmetry is a grievous error, and even if it be described as "crystalline," it can scarcely be art. For all art must be organic, as the objective relationships between the parts of a work of art must have their origin in the same kind of intellectuality which has moulded the shapes of animals and plants.

To this organic art the English people has made a mighty contribution, and I am at a loss to discover how it comes about that Mr. Vernon Blake, who professes so much admiration for the formal quality in architecture, should belittle the achievements of his own countrymen, even to the extent of quoting with approval J. R. Lowell's assertion, that "the Anglo-Saxon has made the best working institutions and the ugliest monuments among the children of men." The architecture of the eighteenth century and early nineteenth century in England was unique and splendid, and it may well be argued that no other country has ever produced a nobler style, expressive of so much beauty.

I am, etc.,

A. TRYSTAN EDWARDS.

## Mr. Cescinsky on "English Decoration."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—I see that Mr. Cescinsky, in his appreciative review of Miss Jourdain's "English Decoration and Furniture of the Early Renaissance," states quite categorically that the work at Boston House, Brentford, is a "pure copy," but I shall be glad to know on what grounds he bases his opinion, which I do not consider is justified. The work bears the date 1623 in one of the panels, and the ceiling of the drawing-room shows a number of *cracks* which ramify over much of its surface and across the plaster ribs. This shows that the ceiling was executed in *solid plaster* of contemporary date. A Victorian reconstruction, even if reproduced so accurately and effectively, would most probably have been carried out in "fibrous plaster" by one particular firm only, and such a ceiling could not have cracked in the manner which has occurred. Presumably Mr. Cescinsky was the author of the review of Miss Jourdain's book in "The Observer," in which he argues that because there are Victorian door-heads and other features, the ceiling must be a reconstruction.

I do not consider that Mr. Cescinsky's contention that these door-heads are an integral portion of the room is at all necessary. The door-heads could well have been added at Victorian times without the ceiling being touched, and all that happened to the ceiling was the stencilling of an unpleasant painted border, which was very properly omitted in Miss Jourdain's reproduction.

There was no "demolition" of Lyme by Leoni in 1726, as is abundantly proved by the features of the house and by the evidence of records and early pictures, etc., of the house illustrated in Lady Newton's "House of Lyme." There are still considerable survivals of the late sixteenth and early seventeenth century within the house, and the fine armorial upper stage of the chimneypiece illustrated in Miss Jourdain's "Early Renaissance Furniture and Decoration" are undoubtedly original. The drawing-room was described by Richard Pococke in the eighteenth century as "a good room, but not grand enough for the house," a reference which excludes a Victorian *postiche*.

Yours faithfully,

GEORGE BANKART.



*Selected Examples of Architecture.*

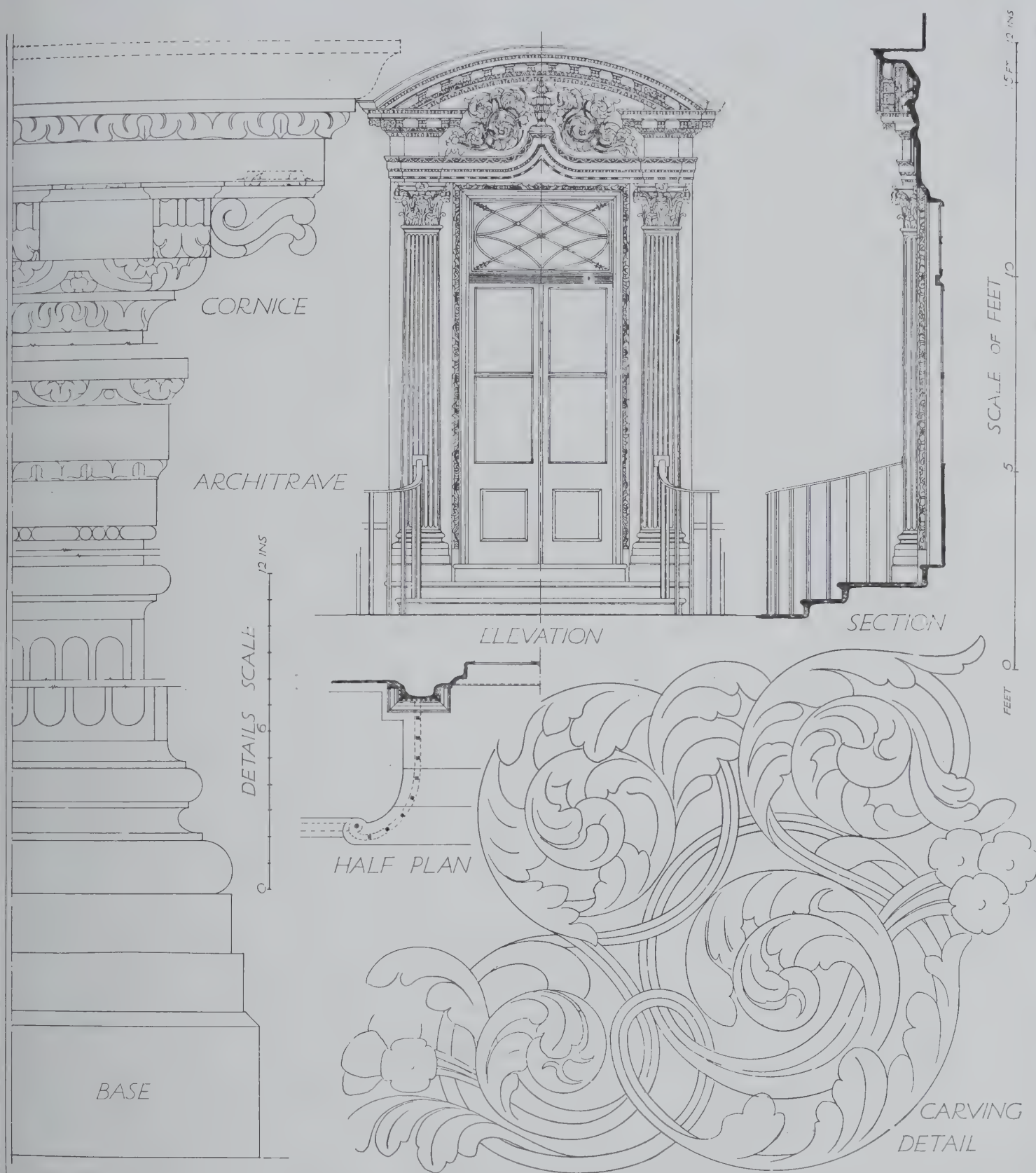
IN CONTINUATION OF  
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Front Door,  
St. Anselm's Preparatory School, Croydon.

MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



THE FRONT DOOR OF ST. ANSELM'S SCHOOL.

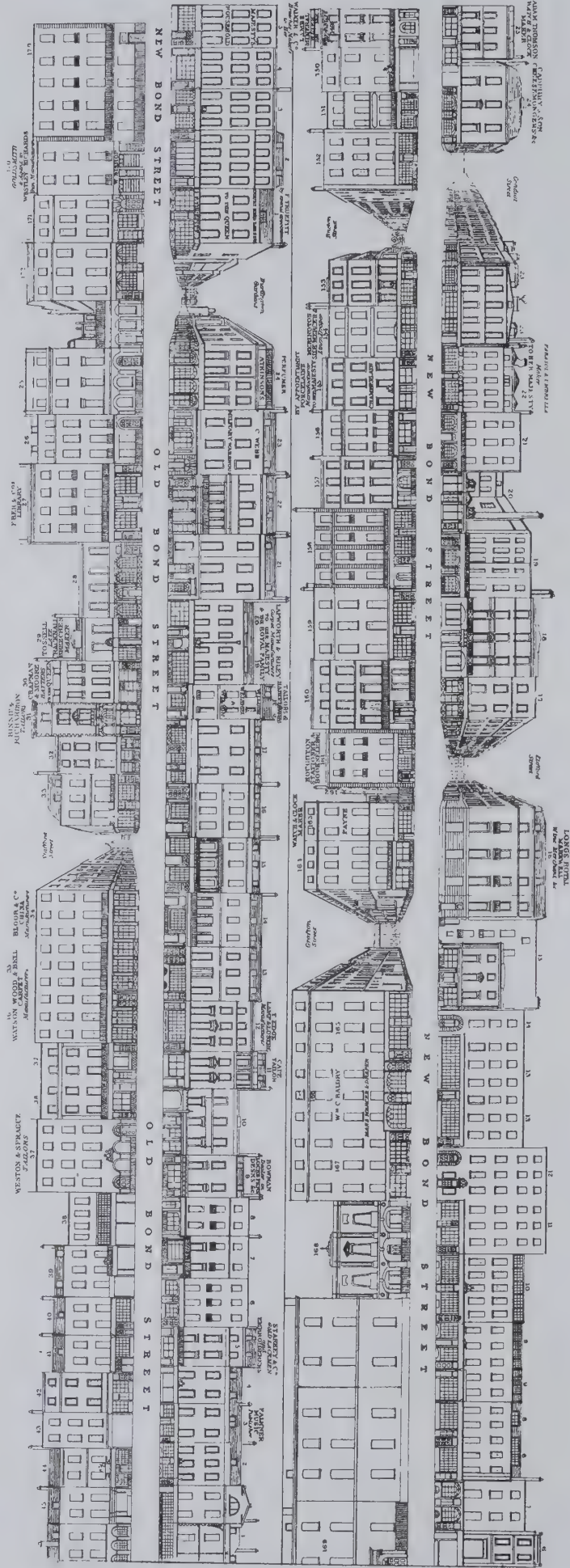


DOORCASE FROM ST ANSELM'S SCHOOL, CROYDON.

18<sup>TH</sup> CENT.

THE FRONT DOOR OF ST. ANSELM'S SCHOOL.





## BOND STREET.

(No. 7 in "Tallis's London Street Views." Published about 1838.)

"Old Bond Street commences between the Nos. 56 and 57, on the north side of Piccadilly, and nearly opposite the Egyptian Hall, which is now open," says Tallis, "for the exhibition of South African curiosities, and pictures, among which is Benjamin West's celebrated picture of Christ rejected and some others by the same eminent masters. In a separate exhibition is the battle of Arbella, embossed in copper by a native of Hungary, some horticultural varieties, and other objects of interest. Old Bond Street is principally occupied by the shops patronized by the royal family, and here are some of the leading publishers and circulating libraries of the metropolis. Taken upon the whole, the shops are handsome, although they do not display the magnificent appearance of some of the more modern streets of London. Here is situated the Western Exchange Bazaar, appropriated to the sale of various articles of female industry, which is patronized by the royal family."

"This street, which terminates northward at Burlington Gardens, is 200 yds. in length, and about 42 ft. in breadth."  
 "In the year 1700 this street, with part of New Bond Street, was built no farther than the west end of Clifford Street. It was the fashionable lounge of the last century, and imagination peoples it with the beaus and belles, in the awkward, inelegant dresses of that time. We extract some clever lines from a periodical of that day, which fully describe the appearance of a beau of Bond Street, about the year 1773."

"Let the figure be slender and lolling and slim,  
 Confoundedly formal and awkwardly trim,  
 Hang a hat on his head, let it squint fiercely down,  
 And be cut, slash'd, and scallop'd, and par'd to the crown.  
 Behind this strange head, a thick quoin you must tie on,  
 Like a constable's staff, or the tail of a lion,  
 And before, when you try to embellish his hair,  
 Let your fingers be quick, and your powder be fair,  
 Betriz it, and paste it, and cut it, and curl it,

Now slope it in ranges, in rollers now furl it;  
 For the head of a fribble, or bean, without doubt,  
 Having nothing within, should have something without.  
 For a coat, give him something so *outré* in shape,  
 So awkward, so strange, 'twould disfigure an ape;  
 A thing, not a coat, nor a frock, nor a jacket,  
 All waist to the bottom, at bottom all pocket.  
 What the brain of a Frenchman alone could produce,  
 Without grace, without ornament, beauty or use;

For taste, if you mean to display your regard,  
 Let his breeches be spotted like panther or pard,  
 Which will prove, what old Æsop oft use to express,  
 That an ass may look fierce in a masquerade dress;  
 Let his shoes be cut forward, as far as his toe,  
 And his buckles be small, and as round as an O;  
 Thus equipped turn him out to the park or the street,  
 He will toss with his head, he will sprawl with his feet."



# Tallis's *London Street Views.*

## XV—Bond Street.



THE EGYPTIAN HALL, AND PART OF PICCADILLY.

**O**LD BOND STREET, as it is now called to differentiate it from its continuation, from Burlington Gardens northwards, was formed in 1686, and takes its name from Sir Thomas Bond, who, having bought Clarendon House, on part of whose site the street runs, demolished that fine mansion, and formed the thoroughfare as well as Albemarle Street, etc. Bond Street is now a street of shops, as it was in Tallis's day; in fact, it is probably the most famous thoroughfare of commerce in the world, and in London the most fashionable. For many a long year it has been not merely a trading centre, but a lounge; and if to-day much of its past glory has departed with the coming of motor 'buses and the irruption of once unaccustomed habitués, it still retains something of that atmosphere which St. James's Street alone now wholly possesses. At one time illustrious people lived in Bond Street, the Duke of St. Albans, Lady Macclesfield, Laurence Sterne, Lavinia Fenton, Richard West, and Sir Thomas Lawrence among them; while Boswell once lodged here, and here gave a dinner at which Johnson and Reynolds and Garrick were present, and Goldsmith appeared in that famous "bloom-coloured coat" which had been made for him by Filby.

A glance at Tallis's elevation, with the knowledge we have of the Bond Street of to-day, will be sufficient to show us what changes have taken place in the alignment of the street, and what altered façades are now to be seen there. Starting from the Piccadilly end, at No. 1 (at the lower left-hand corner of the plate), there is little to interest us until we reach No. 10, where a large doorway gave access to the Western Exchange, whose interior is known from Ackermann's coloured print. A little further on is No. 15, the shop of Hookham, the bookseller, mentioned by Mrs. Hannah More, and by Colman in his "Broad Grins," the friend of Shelley, and Peacocke, whose first works he published; two doors away (at No. 13) Ozias Humphreys, the miniature painter, once lived. At No. 24 is the shop, now wholly reconstructed, of Messrs. Atkinson, the perfumers, who still remain there, and at the other corner of Burlington Gardens, that of Truefitt's, which is equally perennial. It is at this point we enter New Bond Street, continuing at the top left-hand corner of the plate. Except that nothing of the old architectural features remains, there is little to note till we reach No. 16 (now No. 15), where we find Long's Hotel, which was enlarged and rebuilt in 1888, and where Scott met Byron for the last time in 1815. On the other side of Clifford Street, at No. 18, was Stevens's Hotel, another resort of Byron's, which is, however, now no more. The curious low façade and open court of No. 20 is worth observing—this was then Redmayne's shop; while Cooper's, the once fashionable umbrella-maker, was at No. 22; next door, No. 23, being, in Tallis's day, occupied by Dr. Culverwell's bathing establishment. On the other side of Conduit Street appears, on the front of No. 24, the well-known name of Cadbury, with Adam Thomson, the watch-maker, next door.

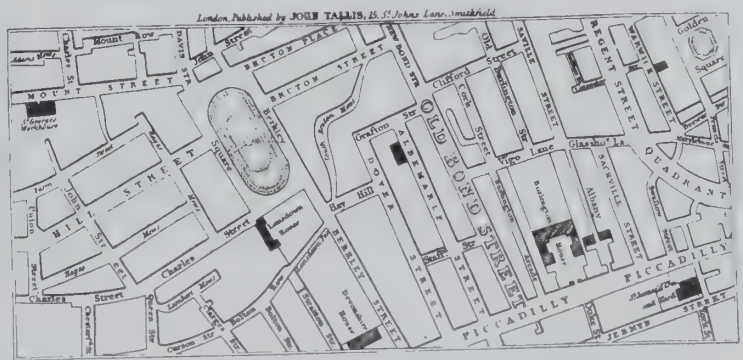
Reversing the plan and proceeding back on the opposite side of the street, we begin at No. 149, where Lambe had his mineral-water warehouse; a number of shops occupied by jewellers, milliners, perfumers, etc., bring us to No. 160, then the headquarters of the Royal Naval Club, two doors from No. 158, with its curious brick pilastered front. The little court between Nos. 161 and 163 should be noticed, as it represents No. 162, the premises of Bertram, the wine merchant. Still more curious is No. 168, which looks like a modified Egyptian Hall, and was then a private residence, the only one in the street, belonging to T. Barnett, Esq. The large premises adjoining were the Clarendon Hotel, a notable place in its day, for it was long one of the chief hotels in London, a great resort for dining clubs, and whose annals would make interesting reading. In course of time there were difficulties concerning a renewal of the lease, and in 1874 it was pulled down and shops erected on its site.

With the little low building just opposite Burlington Street we again reach Old Bond Street, at No. 25 of which was Call, Martin & Co.'s bank, and two doors off, at No. 27, the library of Messrs. Eber & Co. Eber was father-in-law of Harrison Ainsworth, the novelist, and here the latter succeeded him, trading under the name of Mathews. He soon tired of the business, however, and it was again taken over by J. Eber & Co. At No. 33, at the corner of Stafford Street, was the quite famous theatrical agency, book-selling establishment, etc., of John Mitchell, who did so much for dramatic art in the forties of the last century, and who died in 1874. Messrs. Ashton and Mitchell carried on the business.

At the opposite corner was Bloor's, the china manufacturers, and next door, at Nos. 36 and 35, Watson, Wood and Bell's carpet and rug emporium; the whole of this block forming a solid range of buildings, rising well above those more old-fashioned frontages, from Nos. 36 to 46, which end at Piccadilly with the shop of Simpson, bread and biscuit baker, now represented by the well-known Stewarts. Among these little houses is one of supreme interest, viz., No. 41, for here, on March 18, 1768, died Laurence Sterne. In those days it was occupied by a wig-maker, and Sterne during his last visits to London was accustomed to hire rooms on the first floor. Of all the many people he must have known, none was with him at the end, and he expired in the presence of a hired nurse and a footman who had been sent to inquire after his health.

In the following section the remainder of Bond Street will be found, extending to Oxford Street, and thus completing this famous and attractive thoroughfare.

E. BERESFORD CHANCELLOR.



PLAN OF BOND STREET AND ITS NEIGHBOURHOOD.



## Recent Books.

### St. Paul's and the Science of Conservation



Dislocation of masonry at St. Paul's Cathedral. Right-hand side is dragged down by the weight of the dome. Compare condition of masonry with the statement in the Commission's Final Report.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."

**The Preservation of St. Paul's Cathedral and other Famous Buildings.**  
A Textbook on the New Science of Conservation, including an analysis of movements in Historical Structures prior to their fall. By William Harvey. London: The Architectural Press. Price 10s. 6d. net.

In that remarkable Romanes lecture delivered by Professor John Burnett at Oxford two years ago, we were reminded that the great advance in expert knowledge carries with it a greater proportionate ignorance on the part of the general public than has formerly obtained. And this is due not alone to the fact that the specialist is solitary in the equipment which enables him to travel along his chosen line of research, and so easily to outdistance his contemporaries. For if that were all, we could still congratulate ourselves on the actual advance in knowledge, even though we reached the professor's suggested state of society, where no one knew anything which anyone else knew. Unfortunately, the intellectual solitude of the specialist often prevents the world from benefiting from his discoveries just when they might be useful, and it also not infrequently defeats the consummation of his work by depriving him of the knowledge of other departments of research which are necessary to complete his own. Moreover, there is the great danger that the public, being quite unable to understand or appraise the expert's credentials, is inclined to place a complete confidence in his pronouncements. This blind trust amounts to a surrender of the function

of judgment which, when the experts differ, and even give each other the lie (as in the case of the measures necessary to preserve St. Paul's Cathedral or Waterloo Bridge), leaves the average man in a state of complete mystification.

This is not an exaggerated phrase to use concerning the attitude of the lay Press at the present day, and it is therefore all to the good when one of the principal critics of the Commission of Experts, which is advising the Dean and Chapter of St. Paul's, comes forward with a reasoned case, in the book under review, putting forward arguments which may be seized without difficulty by people with no technical training.

Mr. William Harvey's name is well known to architects; he has considerable achievement already to his credit, and has proved his title to be heard in a controversy to which he has already made a notable contribution. The suggestions which he has made elsewhere are now reprinted in handy form, with clear and ample illustrations in the text; but the work before us is much more than a reasoned criticism of the Commission's findings, and is of an importance greater even than the careful analysis which it includes of the problem of St. Paul's. The purpose of Mr. Harvey's book is to prove that the conservation of ancient buildings is, or should be, a science of its own. There may be differences of opinion as to how far it is wise or expedient to preserve historical buildings, but there are few who would deny the necessity in respect, at least, of our cathedrals or great



Cracks in the counterforts or buttresses of the drum due to the settlement: These have been filled in. Many years ago it was found that the dome had sunk and was severed from the surrounding mass.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."





The fractured frieze of one of the piers.

From "*The Preservation of St. Paul's Cathedral and other Famous Buildings.*"

churches. These buildings are to architecture what great books are to literature. The classics of literature are accessible to all, for the purpose of maintaining a standard of scholarship and good taste. If the great examples of building are to perish, the general public will certainly not consult the pictorial records of these masterpieces, and their force as an example and model will be gone for ever. Their preservation is therefore a public duty, and Mr. Harvey's thesis is that such conservation requires special training and, moreover, a special attitude of mind. The "conservator" relies, of course, on the known principles of construction, and on the properties of materials which have been revealed by all our modern scientific tests. But he has to begin at the reverse end of the usual problem. The conservator is a physician who is called in to arrest a malady which threatens to be fatal; he deals with a building where one or more of the normal conditions of equilibrium have been destroyed by time or injury. He has to diagnose troubles, the roots of which lie deeply hidden within the fabric, and he has to save his patient's life at all costs.

If the ordinary practice of architecture and engineering provided the necessary training for this work it is obvious we should not be confronted with the marked differences of opinion which our experts show to-day. That this training alone does not meet the case is due to several causes. In the first place, a series of facts and experiences have to be observed, felt, and correlated, which are entirely different from those met with in new construction. Moreover, owing in large measure to our perfected modern methods, construction to-day is becoming stereotyped, and we have not the wholesome schooling which a period of less knowledge and greater experiment gave to its practitioners. Even in Wren's time, as Mr. Harvey points out, the great schools of masons had declined, and theory was taking the place of everyday experience. The natural course for the modern constructor to

take in the case of a failing building is to pull it down and to rebuild. But the conservator rules this out from the beginning. And not only will he not pull down, but he does not wish to remove the old construction, although it be faulty, and above all, he sets himself to preserve all details of the old craftsmanship *in situ*. He has, therefore, to study the disruptive forces with meticulous care, and neutralize them by such special devices as shall fulfil his primary condition of preservation, and not confuse the historic message which the building has to give.

Knowing his subject as he does, and knowing also that the remedies in each case can be developed only by close and patient study, Mr. Harvey entertains a justifiable doubt concerning the possibility of obtaining unanimity from a mixed Commission of Experts. Conservation, in critical and important cases, should be the responsibility of one directing mind, and that mind should belong to a man equipped with the necessary confidence and will-power to see his task through. Vacillation and weak counsels should have no place where one must pit oneself against disintegrating forces of such magnitude, and indeed they will not be tolerated by the public, if people make up their mind that our ancient buildings are worth preserving.

In England, where the principles of veneration and conservation are largely ingrain, we have the best chance of developing a sound procedure for this important work, and we have many earnest workers in the field. Mr. Harvey's book should bring the subject on to a higher level and lead to a juster appreciation of all that it involves.

WALTER H. GODFREY.



Unequal loading and settlement open joints in buttresses of peristyle around drum. These cracks are attributed to "cumulative temperature stresses" by the Commission.

From "*The Preservation of St. Paul's Cathedral and other Famous Buildings.*"



## British Mezzotints.

**British Mezzotints.** Being a Lecture delivered to the Print Collectors' Club on November 7, 1924, by SIR FRANK SHORT, R.A., P.R.E., R.I. (Publication No. 4 of the Print Collectors' Club.) Illustrated, 5½ in. × 9¾ in. Price 6s.

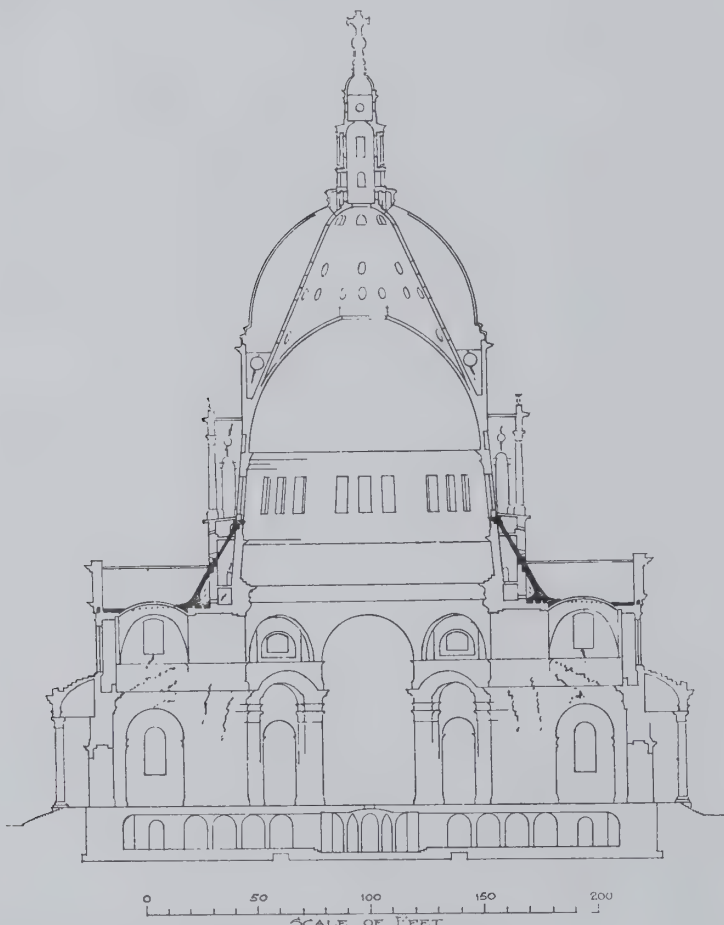
England has been called, not altogether without warrant, the home of mezzotint. There is, indeed, a legend, wholly baseless, that this art was invented by Sir Christopher Wren. In Hooke's "Micrographia," of 1667, it is gratuitously stated that Wren "was the first inventor of the art of graving in mezzotinto; which was afterwards prosecuted and improved by His Royal Highness Prince Rupert, in a method somewhat different, upon the suggestion, as it is said, of the learned and ingenious John Evelyn, Esq." Mr. Stanley Austin, in his "History of Engraving," has shown that Hooke was quite wrong. There is simply no evidence that Wren ever scraped a plate; and it was certainly not Evelyn who introduced the process to Prince Rupert; it was the Prince who made the demonstration, as Evelyn records in his "Sculptura" (1662). The invention of the process is claimed for Ludwig von Siegen, of Cassel; this



WESTMINSTER ABBEY.

An interior view showing the structural deflections in the central piers of the tower. Glance along page from bottom to top to see bends in piers.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."



ST. PAUL'S CATHEDRAL.

Cross-section showing positions of principal defects and suggested cone to diffuse the weight of the drum over the tops of piers now being crushed by eccentric loading on one inner corner of each. The cone, or some such device, would be required to hold the upper portion of the building steady during the execution of principal repairs below—the re-coring of the piers with reinforced concrete.

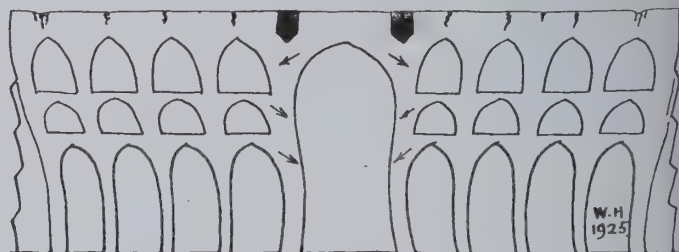
From "The Preservation of St. Paul's Cathedral and other Famous Buildings."

attribution having been confirmed by Léon de Laborde in 1839. Sir Frank Short's neat little quarto volume now under notice originated in a lecture he delivered to the Print Collectors' Club last year. From this little book it is quite clear that although England was certainly not the cradle of mezzotint, the new-born art found there the fostering care of a congenial home; and the French have called the method *la manière anglaise*. Sir Frank tells us that the first dated British mezzotint is a portrait, dated 1669, of King Charles II. It was engraved by William Sherwin, who died about 1714. Abraham Blooteling, the Dutchman, pursued the art very successfully in England from 1673 till 1676. Between the latter date and 1800 the art of mezzotint reached its zenith; the greatest names of that splendid period being Valentine Green and John Raphael Smith.

Mezzotint is the opposite of intaglio. Our author explains: "In drypoint or mezzotint the indentation of the tool raises up a corresponding ridge of metal above the original surface of the plate. This raised metal is called 'burr,' and it is this burr, more than the incised part of the plate, which produces in printing the peculiar quality of velvety black characteristic of mezzotint and drypoint." This groundwork is formed on the plate with a roulette, rocker, or other sharp tool. The design having been laid on, burrs are scraped away to form the lights; the work being finished with a burnisher.

A useful list of the most distinguished practitioners of the art is given in the booklet, as well as a series of collotype reproductions of notable mezzotints.

J. F. McRAE.



Exaggerated sketch showing a Gothic arcaded building in decay. An arcaded building bends in every part before absolutely falling to the ground. The curves occur in response to the adaptation of the material to its conditions of shaping and loading, but have been mistaken for purposeful artistic refinements by some observers.

From "The Preservation of St. Paul's Cathedral and other Famous Buildings."



(Hitherto unpublished.)



Plate II.

XIII.—CLASSICAL COMPOSITION—1782

April 1925.







Plate III.

XIV.—CLASSICAL COMPOSITION—1782.

April 1925.







Plate IV.

XV.—CLASSICAL COMPOSITION—1782.

April 1925.





GARDEN DESIGN.



Plate V.

A GARDEN HOUSE, EYFORD PARK, GLOUCESTER.

By E. Guy Dawber.

April 1925.





# THE ARCHITECTURAL REVIEW

*A Magazine of Architecture & Decoration*



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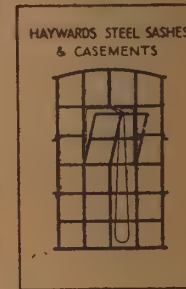
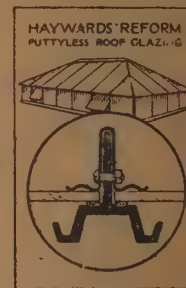
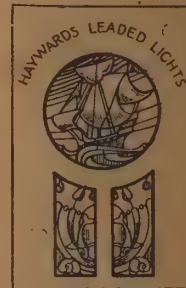
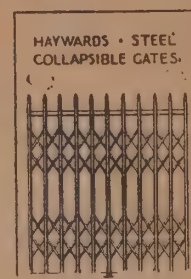
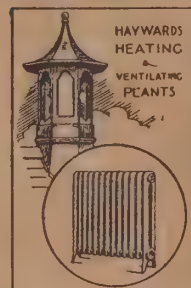
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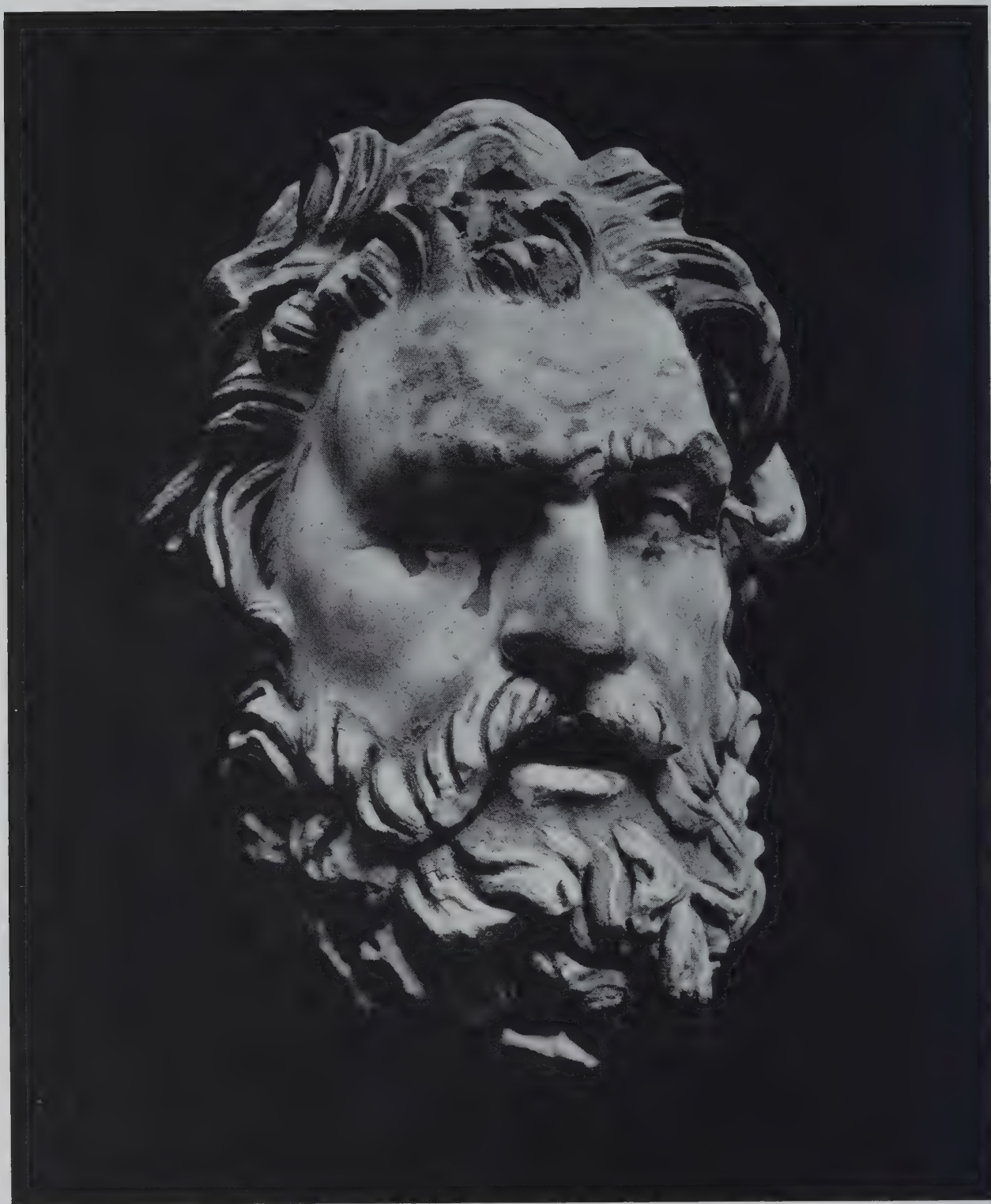


Plate I.

May 1925.

THE HEAD OF NEPTUNE FOUND IN THE THERMÆ AT LEPTIS MAGNA.

# Discoveries in Tripoli.

*With Photographs by Courtesy of the Editor of ILLUSTRAZIONE ITALIANA.*

**T**HIRTEEN years ago a handful of intrepid Italian sailors landed in Tripoli and hoisted the tri-colour on the highest rampart of the Moorish castle of the fugitive Turk—Vali, thus realizing the aspirations of many years and the lawful rights of the Italian people. The enterprise has yielded surprising results, and during the time that has elapsed since then, the archæological world has been profoundly stirred by the secrets which have been extracted from the bosom of ancient Tripoli, along the coast and in the interior of Libya.

We who live here in Italy among the vestiges of a glorious past and at every step encounter some indestructible symbol of ancient Rome, still feel exalted each time the soil renders up some long lost fragment, an historic marble or a ruin haunted by the mystery of dead and buried centuries. Not only fragments of columns and statuary have reappeared to-day in Libya, but villas, mausoleums, amphitheatres, and necropolis; entire towns have risen up that speak of Rome, confirming its ancient power and attesting its past splendour. The work has been carried out silently through the tenacious efforts of a few, but in an atmosphere of eager and unbounded confidence.

Nineteen centuries ago Leptis Magna distinguished itself by becoming the birthplace of Septimius Severus; in recognition of this fortunate event, the Emperor enriched it with a sumptuous Thermæ and an Imperial Palace. A few years ago nothing was visible across the undulating surface of the dunes but the top of a massive ruin with three arches glimmering in the sunshine and some fragments of columns; "this was Leptis," one said, but only a yellowish expanse of moving sand met the eye and spoke of decay and death.

Since then excavations have been carried out with zeal, method, and intelligence, and have produced results beyond all expectations; in less than a year we find an entire town, Leptis has arisen from her pall of silence and oblivion.



1. DIANA EFESINA.

Discovered by the Bersaglieri at Leptis.

During the last four months operations have been intensified, and praise is due in no small measure to Count Volpi, the Governor of Tripoli, who by virtue of his office, and without any petty spirit of economy, has assisted by every means in his power the Superintendent of Excavations and Monuments, Professor Renato Bartoccini.

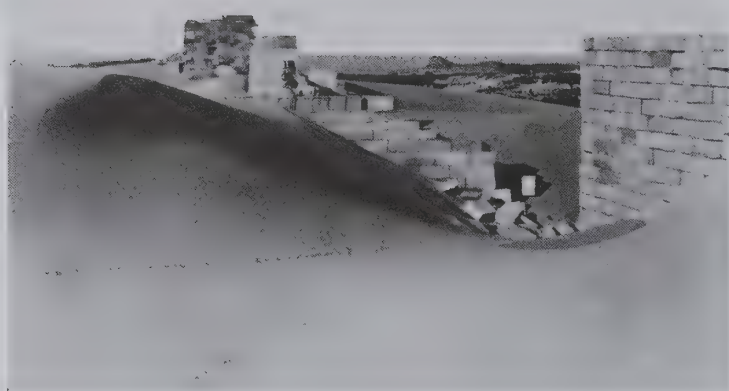
Originally a Phœnician settlement, Leptis attained a noteworthy splendour under the Romans, especially during the reign of Septimius Severus, who granted it the "jus italicum," and the magnificence of its monuments caused it to be revered in all that part of Africa; it fell into decay and disappeared under the dunes in the time of the Vandals and invading Arab tribes; it was these ferocious followers of Mahomet who gave it the *coup de grâce*; fortunately for us the sands dealt kindly with it, concealing what remained of it, as the ashes covered and preserved Pompeii.

Initial explorations were begun by Professor Romanelli in the summer of 1920, but were quickly abandoned on account of political happenings in the country. The first important excavations were carried out on what was believed, and, in fact, turned out to be the thermæ, a majestic edifice of

the Adrian epoch in quadrata stone, with three gigantic arches under which are situated the "calidaria," a large "tepidarium," and a fairly large piscina in an excellent state of preservation, covered with marble and flanked by two Corinthian vestibules of very beautiful design (Figs. 5 and 6). These have been entirely freed from the sand and restored with their graceful slender columns, and with architectural fragments and statues of great beauty replaced on their pilasters and in their niches.

Among the latest sculptures recovered are an "Apollo musagete," of fine workmanship, and a "Venere pudica," with body and head intact, which is not unlike the Medici one, and until some weeks ago was lying in one of the large basins of the thermæ (Figs. 7 and 8). Marble slabs handsomely





2. A SCENE AT LEFTIS.

A wall with a Doric frieze seen from the *vadi*.



3. THE BASILICA OF THE IMPERIAL PALACE, LEPTIS.

This work was carried out in September, 1924.

sculptured have been found around and under the ruins of the Arco Quadrifronte with elaborate representations of feats of arms, triumphal pomp, propitiatory sacrifices, and scenes dense with personages, amongst whom stand out prominently Septimius Severus and the members of his family.

At the moment of writing research and excavations are concentrated chiefly among the ruins of the imperial palace (Fig. 3), the most important Roman edifice in Leptis, constructed by Septimius Severus and restored by Justin. The explorations in 1921 revealed its existence through the discovery of an interior colonnade of red granite and a long piece of marble entablature engraved with the name of Septimius Severus, but it is only this year that excavations have been seriously undertaken, with surprising results considering that operations are as yet only in the primary phase and are being followed up by timely work of consolidation and restoration in the area between the thermæ and the extremity of the imperial palace. Two entire walls of thick blocks have been raised, and a third one situated under the columns is now being freed from the sand. Each day as the work proceeds the immense central hall between the two apses reveals an increased richness in columns of cipolin marble surmounted by capitals adorned with floral and wild animal motifs; it will

undoubtedly be the most sumptuous monument of Imperial Rome in Libya.

Not only the sands of Libya, however, have constituted themselves jealous custodians of Roman remains; to the west of Tripoli, at Zabrata, on the coast near Zuara, a great archæological discovery has been made, and there also work has proceeded energetically for some months past. An

ancient town of Phœnician origin was known to have existed; so much could be seen from the miserable remains of a once great amphitheatre, but excavations had never been made. By the desire of the Governor, Count Volpi, operations were started some time ago, and he, as a practical man with an eye to the future from the point of view of culture and tourism, has begun to create in this heart of the wilds a new modern Zabrata which will henceforth bear his name, Zabrata Volpi. A pleasant resort is already being constructed, about 500 metres from the sea, and from the ruins of the ancient buried city there is a charming little palace for the resident, a municipio, a market, and other lesser buildings; ruins corroded by the sea have been rescued and instilled with new life.

Until about two months ago it was not known that the home of Flavia Domitilla possessed a Teatro Romano, traces of which have been laboriously identified among masses of perforated blocks on the seashore; to-day, after



4. A DOORWAY, LEPTIS.





5. THE THERMÆ AT LEPTIS MAGNA, PARTLY EXCAVATED.



6. IN THE THERMÆ.





7. A STATUE OF *APOLLO* IN THE THERMÆ.

Found in the Piscina in October, 1924, and set up again in its place.



8. A STATUE OF *VENUS*.

Photographed as it was discovered in October, 1924, lying in the Thermæ at Leptis.





9. LEPTIS: GIANTS FIGHTING.

The first dado discovered in the Arco Quadrifronte.



10. LEPTIS: GIANTS FIGHTING.

A further dado discovered in the Arco Quadrifronte.

only a few months' work, the great amphitheatre appears in all its imposing beauty, and the town to the rear of it begins to show distinct traces of its Punic character; even after its conquest by the Romans Zabrata remained strongly united to Carthage, and frequently alludes to its Phœnician origin in inscriptions. In the meantime every effort is being made to restore and consolidate the amphitheatre which had been dug out of limestone rocks on the seashore, and was capable of holding at least 10,000 spectators; the Romans undoubtedly availed themselves of an old marble quarry to construct the theatre. Several handsome friezes, fragments of statuary, bronzes, terra-cottas, stuccoes, and mosaics have been found and collected, also numerous inscriptions, some of which are very curious and of appreciable interest as regards the history of the country.

At Zabrata certain monuments had always been freed from the sands, including the thermæ, much less pretentious,

but more dilapidated than the one at Leptis, part of the Foro and the Basilica, where traces of the Christian epoch are to be found.

A few months ago a column of Libyan troops, under the command of Major Gallina, marching from the highlands of Gebel towards the south, found themselves on arriving at Ghirza in the presence of a series of Roman monuments—mausoleums, in a good state of preservation, which even the Arabs have always respected. Thus, remains of ancient Rome are not limited to the ornate ruins at Leptis, or to those in a more severe style, such as are to be found at Zabrata, at Tripoli, Gargaresch, Zliten, and Tarhuna, in rocky Gebel, everywhere, the Roman eagle passed, and in passing left indelible traces of a power unequalled in the history of the world, which shall survive in stone and marble throughout the centuries in the most remote parts of mysterious Africa.

PAULINE NEARY.



11. A SCULPTURED PILASTER.

Found in the Imperial Palace, Leptis.



# Bull Hill House, North Devon.

The Residence of J. Rennie Manderson, Esq.



PERHAPS the most interesting house in North Devon is Bull Hill House, situated at Pilton, which is a suburb of Barnstaple. Pilton, at one time, it is reported, had a mayor and its own fair, and was entirely self-governed. Its history can be traced for nearly a thousand years. Oliver, in his *Monasticon*, states: "From Domesday it is evident that the manor of Pilton was part of the possessions of the great Benedictine Abbey of Malmesbury in Wiltshire, in the reign of Edward the Confessor." According to Leland the Benedictine Priory of Pilton was founded by King Athelstan (A.D. 925-940). Two of the priors of Pilton filled the responsible position of Abbot of Malmesbury.

There was a Robert Byrt, who was chief seneschal or steward of the priory at the time of the dissolution of the monasteries. It is suggestive that after the dissolution, the family are found in possession of Bull Hill House, which, without much doubt, from documentary evidence and its position adjoining the church, was part of the priory; quite possibly originally the residence of the prior. It does not require much imagination to visualize the prior and his brethren assembled in the panelled room, illustrated, to discuss the effect of the Oath of Supremacy on their future. From the front rooms they obtained a beautiful uninterrupted view across the meadows of the winding River Taw, and from the upper rooms a glimpse of the sea in clear weather.

From the sixteenth to the eighteenth century the history of Bull Hill House is lost; it came into the hands of its present owner about twelve years since. Every original architectural detail that it was possible to conceal had been obscured with, of course, the exception of the outside stone work. It was, indeed, fortunate that the building should have come into the possession of Mr. J. Rennie Manderson, who, in its restoration, has shown (with great patience and perseverance) true appreciation of the character of an old English house. It is fitting that a great-grandson of John Rennie (the great civil engineer) should occupy such a distinctive home. To return to the house and its condition: all the woodwork in the ceilings was covered over and plastered, the panellings covered with woodwork and papered; the stone surrounds and openings to the dining and drawing-room fireplaces were covered in. In fact every attempt had been made to make the interiors typically "Victorian." To become an owner of such a house, or rather houses (as it had been divided into three separate dwellings) is similar to an adventure into the unknown. It is difficult to imagine the sense of delight, the thrill of appreciation when the discovery is made that behind a somewhat vulgar wallpaper is some fine old oak panelling, beautifully preserved, its varied surface and moulded framing indicating fine craftsmanship.





THE DINING-ROOM.

The panelling of this room is in fine condition, the colour being very rich. The panels are riven and consequently well figured, and the framing is moulded on all its edges with a wide ovolo and a shallow hollow. The chairs are Italian.





A VIEW FROM THE HALL.



THE STAIRCASE AND FIRST FLOOR.

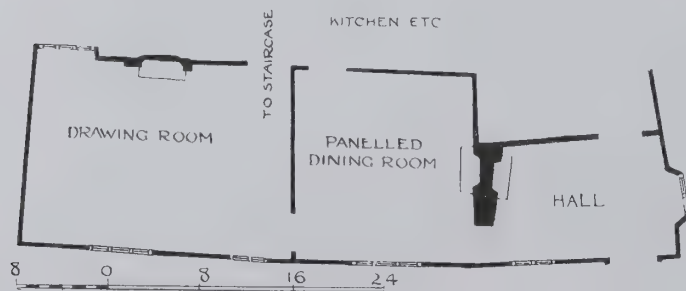
The house is built of a local stone, which has proved very durable; its condition to-day is almost perfect. It varies in colour from grey to brown; this variation of tone and colour is very attractive. The portion over the entrance is surmounted by battlements, which have been filled at a comparatively modern period with windows and roofed over to form another story.

Perhaps the greatest charm of a house of this type, which has "grown," is its plan with the old-world atmosphere created by its quaint corners and nooks. The entrance is through a Tudor doorway with carved spandrels of typical detail. Immediately inside the door the ceiling consists of richly-moulded wood beams. This apartment forms the hall; its furniture is mostly of Chinese origin. The walls are cream, and touches of colour are obtained by the use of fine Chinese porcelain and lacquer; the furniture being black. In the centre is an exceedingly interesting folding Queen Anne card-table with an unusual shaped top. The greatest point of interest is a Georgian cupboard inserted into the wall, in which is displayed a small collection of rare glass. In the corner is a carved pine mantelpiece with an interior of hand-made local bricks. The mantelpiece was taken

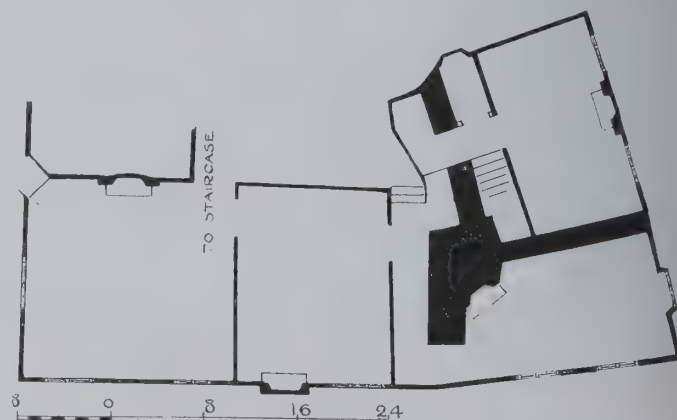
from another house, but it seems to fit in with the general scheme of this room quite well.

The hall opens into a square dining-room, with its spacious fireplace, which has a moulded stone surround with a depressed arch head, heavy wrought andirons on a raised hand-made brick hearth arranged in a herring-bone pattern. The modern fetish of the dining-room suite has been entirely ignored. The piece that functions as a sideboard is a seventeenth-century chest with elaborately mitred mouldings on the front. It is 6 ft. long, 2 ft. 8 in. high. The table has single twisted legs, and the chairs are of Italian origin. The panelling of this room is in fine condition, the colour being very rich. The panels are riven and consequently well figured, forming an excellent background for the collection of etchings. The framing is moulded on all its edges with a wide ovolo and a very slight shallow hollow.

A difficult problem to solve is the correct treatment of a stone mullioned window, a type which dates from a period



PLANS OF BULL HILL HOUSE. THE PRINCIPAL ROOMS ONLY ARE SHOWN.





THE BEDROOM OVER THE DRAWING-ROOM.

A view taken from an aperture near the ceiling, showing the timbered roof.



A PORTION OF THE ROOF CONSTRUCTION IN THE BEDROOM, BEFORE RENOVATION.

The flat ceilings of the bedrooms were found to be so low that they were removed, and this magnificent roof was discovered above them.





IN THE DINING-ROOM.

The dining-room opens out of the hall, and the drawing-room out of the dining-room. The mantelpiece here is of stone, with heavy wrought andirons on a raised hand-made brick hearth arranged in a herring-bone pattern. The panelling is oak.



A CORNER OF THE DRAWING-ROOM.

The timbered ceiling and the panelling in the drawing-room were hidden behind plaster for a great number of years. Both were discovered accidentally when a passage-way running between dining and drawing rooms was removed by the present owner.





THE DRAWING-ROOM.

Looking towards the dining-room. The wall shown in this illustration is of remarkable interest as it shows an early piece of full-length panelling, the panels being deeply recessed. It is pinned together, and the corners are finished with a mason's mitre. The surfaces are prepared with an adze or some similar tool.





A CABINET OF OLD GLASS.

when curtains were not in use. A point to consider is that all its necessary architectural detail and character should be retained; this has been observed, both in the arrangement of the curtains and a suitable material.

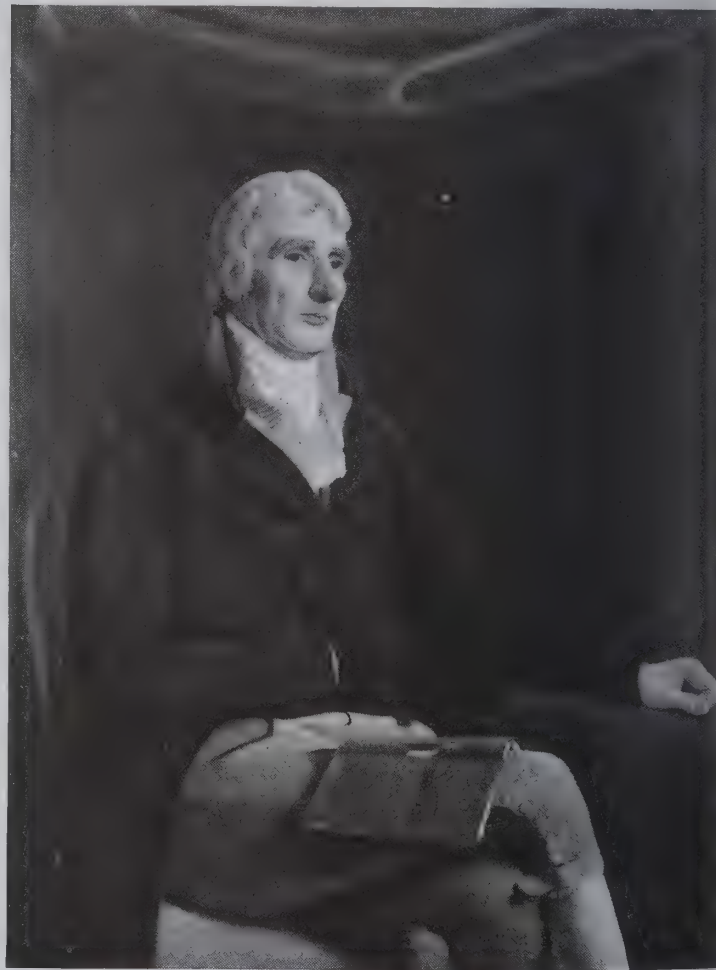
When the building was divided into three separate residences a passage was next to the dining-room. The partition forming one side of the passage has since been removed, thus making it into what is now a spacious drawing-room. On the side adjoining the dining-room is a very interesting early piece of panelling, with full-length panels, which are deeply recessed. It is pinned together, and the corners are finished with a mason's mitre. The surfaces were prepared with an adze or some similar tool. The panelling, together with the rich timbered ceiling, had been obscured for generations with plaster, and both were discovered during the process of removing the passage partition. The drawing-room window was of a Georgian character, but the woodwork has been removed and replaced by a stone mullioned window, as in the dining-room. The drawing-room walls are of a delicate grey, and make an admirable background to display a collection of flower paintings by the late Francis James, who was a great friend of the owner. The fireplace has a square opening surrounded by a heavy bolection moulding in pine. In the furnishing of the drawing-room no special attempt has been made to adhere to a particular style, but every piece of furniture chosen is really good of its kind. Obviously the latter part of the seventeenth century has been a favourite one, though the Chippendale and Hepplewhite periods are in evidence in the drawing-room. This blending of period is really correct. Style in the decorative arts has changed gradually, without revolution. In

the house which forms the subject of this article full recognition has been given to this important point, and the touches of Oriental detail seen here and there are perfectly in keeping with the periods which at the time of their origin were much influenced by the novelty of imports from the Far East.

To convert three houses such as these were into a liveable and decorative success meant the solving of many difficult problems. Perhaps the most difficult was the treatment of the staircase, which adjoins the drawing-room through a stone depressed arch. The lighting is not perfect, and the staircase cannot be described as an architectural gem. It was decided after considerable experiment to paint the stairs, balusters, etc., red, with green self-coloured carpet and dark oak stair-rods. This daring proposition has proved a great success, and the vista through the drawing-room to the staircase is, without exaggeration, beautiful.

The furnishing of the bedrooms has been carried out with the same charm and appreciation as the ground-floor rooms. Following on the lines of our aristocratic needlewomen of the late sixteenth and seventeenth centuries, who, by their industry, added to the comfort and artistic effect of their homes, Mrs. Manderson and her husband are engaged in producing fine stuffs on a hand-loom. In the bedroom over the drawing-room is a quaint corner cupboard, deeply recessed into the wall, forming a convenient hanging wardrobe. The fireplace has stone surround with a square head. The bedrooms were low, and to obtain greater height the ceilings were removed, thus exposing a fine old timbered roof with moulded trusses.

J. H. RUDD.



JAMES RENNIE OF PHANTASSIE.

A portrait belonging to the owner of Bull Hill House, who is himself a great-grandson of John Rennie. James Rennie was the father of John Rennie (the constructor of Waterloo Bridge) and grandfather of Sir John Rennie.



# Britannic House, London.

Designed by Sir Edwin Lutyens, R.A.

*With Photographs by THE ARCHITECTURAL REVIEW.*

THREE blocks of office buildings of the first importance have been added to London within the last two years. Bush House by Aldwych, Adelaide House at London Bridge, and Britannic House in Finsbury Circus. The superficial observer might be excused for thinking it odd that similar programmes should have produced such very different results. Bush House, though lacking still its crowning tower, stands like a temple at the end of Kingsway: Adelaide House, built up layer by layer, proclaims itself an agglomeration of industrious workers: Britannic House is a palace upon a dainty cliff, and from its arched windows aloft you feel that the great lords of oil may step forth and throw from the balconies largess to the crowds below.

It has been loosely said that Britannic House is the last of its type: that Adelaide House is the truer line of development for the office architecture of a modern city. But it would seem to be better criticism to say that the programme differed in the case of all the three buildings. Bush House is an office building, but it is also a dedication to the "friendship of the English-speaking peoples." Adelaide House frankly acknowledges itself as the home of a number of separate businesses. Britannic House is the headquarters of a great industrial corporation, to which additional prestige is given by its connection with His Majesty's Government.

Nevertheless, there is no doubt that the personality of the architect has in each case, as is natural, affected the interpretation of the programme. Sir John Burnet, one would say, thinks on these problems of "interpretation" (though not on the solution of material difficulties) in the



BRITANNIC HOUSE FROM MOORGATE.

abstract: he visualizes industry and commerce, and aims at interpreting the modernity of a city. Sir Edwin Lutyens thinks in the term of personalities, and has a smile about his work for the individual rather than for the crowd. So we should expect him to be influenced by the romance, the imaginative context of a great association which draws its wealth from hills which flank the Garden of Eden. For him, perhaps, it shaped itself as a second and a more illustrious South Sea House, where could be seen "stately porticoes, imposing staircases, offices roomy as the state apartments in palaces . . . the still more sacred interiors of court and committee rooms—the oaken wainscots hung with pictures of deceased governors and Queen Anne—huge charts, dusty maps of Mexico, dim as dreams, and soundings of the Bay of Panama."

Nearly half the building is yet to be built, and it is plainly unwise to be dogmatic in the criticism of an unfinished work. So far as it has gone it gives the impression, as has been said above, of a palace built on a cliff, a very daintily and curiously disposed cliff, where the underlying pattern is

archway flanked by rectangle and square, and the rectangles are emphasized with channelled coursings and charming isolated orders, or subordinated in the general masonry mass, and the whole face amusingly spotted with carvings here and there of rare delicacy. Britannia with her trident guards the cleverly managed corner, and cherubs wink from shadowy perches. Too soon, alas! coal smoke will cover them all with its degrading mantle, and the sparrow and the pigeon soil the little cherubim. Certainly this curved front to Finsbury Circus, with its sweep of shallow steps,





BUSH HOUSE.

its piers and vases, its delicate strength below, and the dignity of its arched windows and unbroken roof above, is a stately housing of a great concern. Only the columns seem a little uncomfortable: they are hardly married, yet not quite divorced. And the Circus garden, with its shrubs and railings, should be a lawn of greensward where fountains play.

Within the building the plan is straightforward enough, with subtleties, as we should expect. A broad corridor, flanked by lifts, leads from the great entrance hall, gently curved to follow the curve of the Circus, to the other main entrance on Finsbury Pavement, and a pleasant pattern in the floor distracts attention from the change of axis between the two main doorways. All these ground-floor halls and corridors are paved in squares of cast iron, and smaller squares of white marble. The ceilings are in plain plaster, painted and varnished, in order, as Sir Edwin said, to get the patterns of reflection. Where there are changes of plane, as in the barrel-ceiling over the main stairs, there is from this an undoubted richness of effect. The curious eye will note the nice way in which the return of the arch-imposts is managed in the hall and corridor, and mark the simple three-branched bronze lamps perched on the ledges of the small square upper windows.

The staircases have been ingeniously planned so that they go from floor to floor in alternate positions. Thus each important stair-hall has its own ceiling, and not a view of soffits and precipitous well. It is a pleasure to walk up these staircases, with their quietly glistening ceilings and silent rubber, black against the white marble.

On the top floor the suite of directors' rooms was to have been lit by the full height of the arched windows. Thus the intention was logical. But economy interfered, and only one room is thus lit.

The general office floors throughout the building are low and wide: the deep-beamed ceilings give the effect of a ship—of a ship, that is, before the days when ships began to pretend they were hotels. Everywhere feet fall silent on rubber. One simple unit is used for all the glazed office screens, and all are in mahogany. One unit is used for the windows: here the woodwork is ebonized teak. In all the important rooms warmth comes from the walls or floors or ceilings.



ADELAIDE HOUSE.



BRITANNIC HOUSE, LONDON.



Plate V.

May 1925.

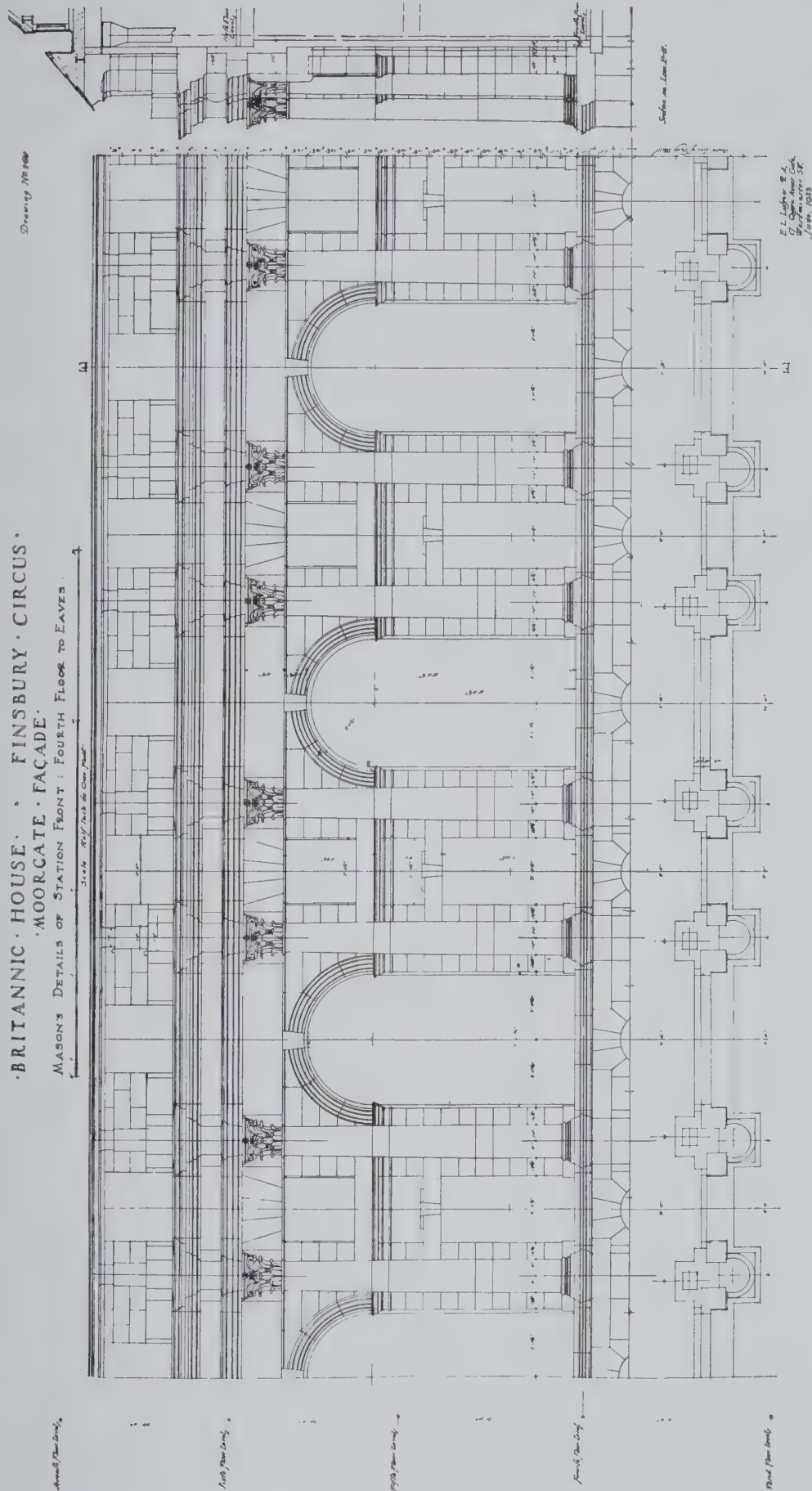
FROM FINSBURY CIRCUS.





BRITANNIC HOUSE. · FINSBURY · CIRCUS ·  
· MOORGATE · FAÇADE ·

MASON'S DETAILS OF STATION FRONT : FOURTH FLOOR TO EAVES.



A WORKING DRAWING OF THE MOORGATE FAÇADE FROM THE FOURTH FLOOR TO THE EAVES.

The fourth is the most important floor in the building, containing as it does the Board Room, the Chairman's Room, and the Directors' Rooms.





A VIEW FROM FINSBURY CIRCUS.

Showing the corner at the junction of Finsbury Circus with West Street. West Street runs into Moorgate.

Considerable care and thought have been given to the problem of keeping all the services of heating pipes and telephones and electric conduits and water-pipes—all those entrails of a building which are sometimes so distressingly apparent, hidden, and yet accessible. The light conduits are slotted in the mahogany screens; the access cupboards fronted with mahogany doors. A little overpowering in colour I find all this mahogany, though, no doubt, very durable and practical, and simply and strongly designed.

The great pitched roof of rough slates, with its rainwater gutter inserted, in Sir Edwin's manner, above the eaves, is of course only half a roof. On the inner side a vertical wall of windows very adequately lights these topmost rooms. The blankness of the roof towards the principal front is certainly worth while, and it has only to be conceived as dotted with dormers for this fact to be apparent. And if it can be done, as in this case, without loss of light, there is nothing to be said against it. Unless maybe someone, taking the words out of Professor Reilly's mouth, will urge that it is not sufficiently urban. For my own part I feel that the rough humours of the London climate seem to call for this kind of evidently adequate protection: as also at the County Hall, where, however, dormers lessen the sense of protection.

Perhaps the only part of the building where Wren and

Peruzzi would have had to confess themselves hopelessly beaten would be that quiet, ship-shape room in the sub-basement, where the oil-fired furnaces are at work, and the calorifiers are bound round with an armour-bright casing and shining steel bands, or that other where the long, black switchboard winks with mysterious appliances and strange lights. They do fine work, these engineers, when they are not thinking of art, with their copper and steel and brass and iron, and just that touch of substantial and confident finish which seems so characteristic of this sort of British workmanship.

To walk over a great modern building such as this, and to remark all the detailed multiplicity of problems, small and great, of craftsmanship, and material and labour; to learn that part of the pavement front is carried by cantilever over the underground railway; to note that all the down-pipes are symmetrically disposed, and that light and heat and telephones are all brought where they are wanted without being seen, yet without being lost; to wonder whether in the shaping and expression of a palace of industry such as this the emphasis should be on the palace or on the industry; all this is to leave the critic, like the Queen of Sheba, with no more spirit in him. Such a work is a great co-operative achievement. We architects must see that we deserve the skill which is at our disposal.

W. G. N.





THE CORNER AT WEST STREET AND FINSBURY CIRCUS.





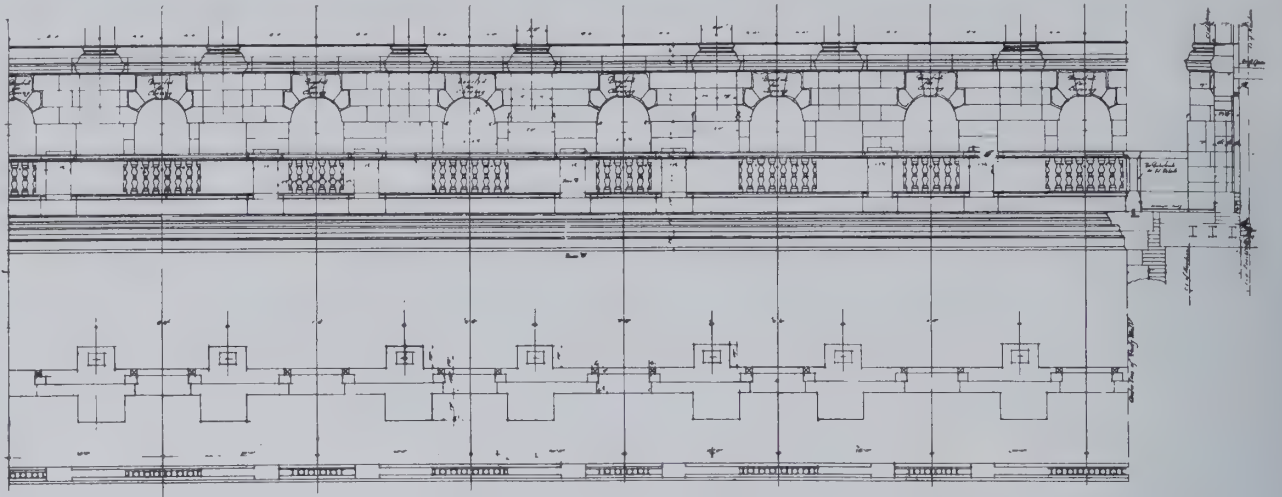
BRITANNIC HOUSE FROM FINSBURY CIRCUS.



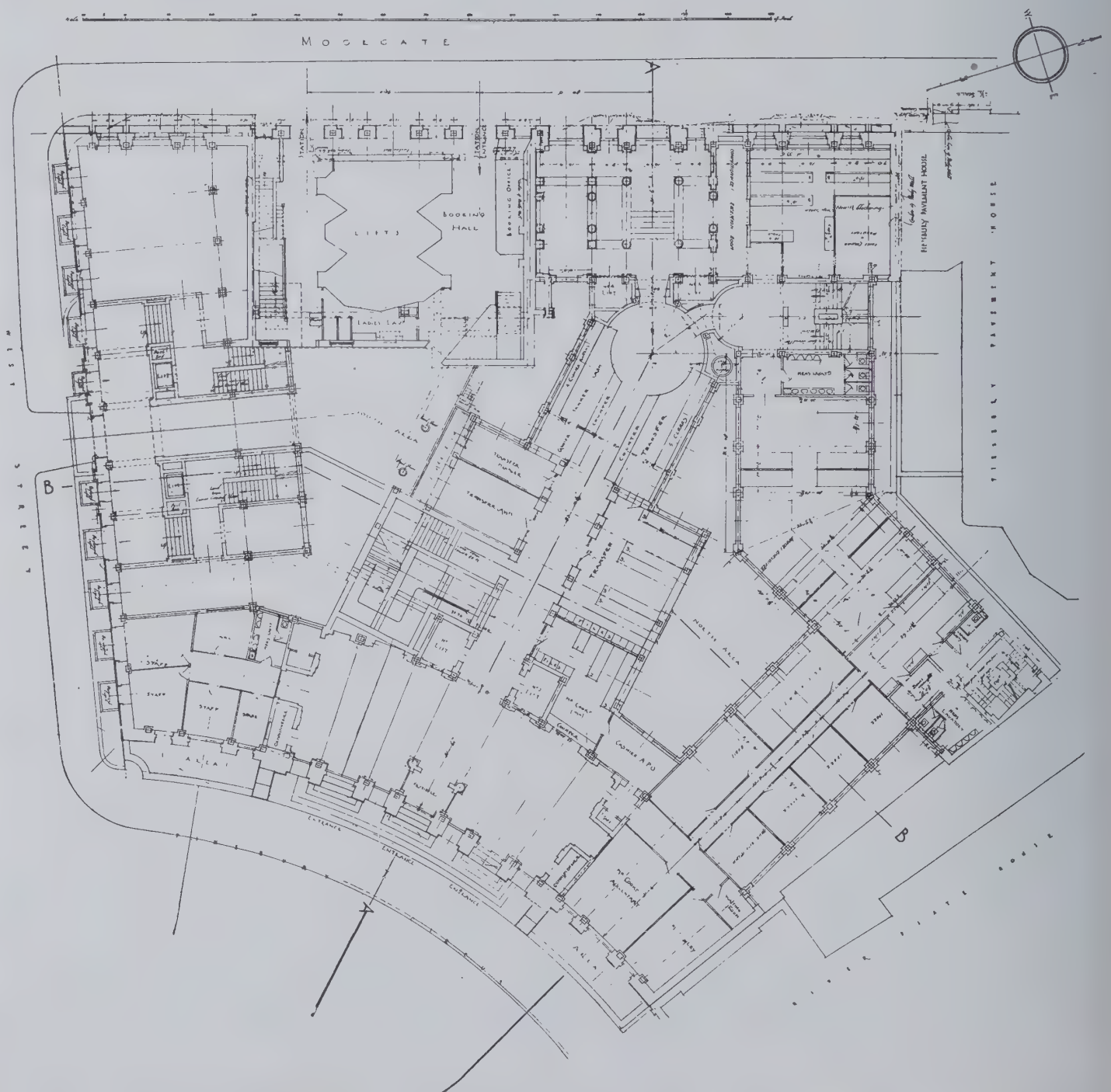


THE ENTRANCE AT FINSBURY CIRCUS.

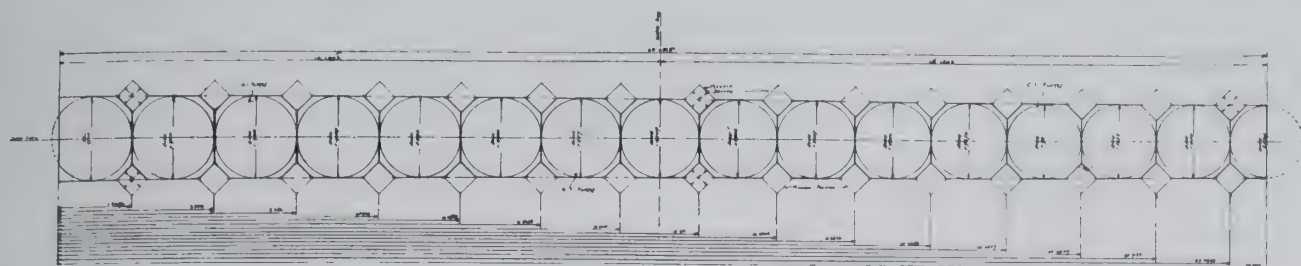




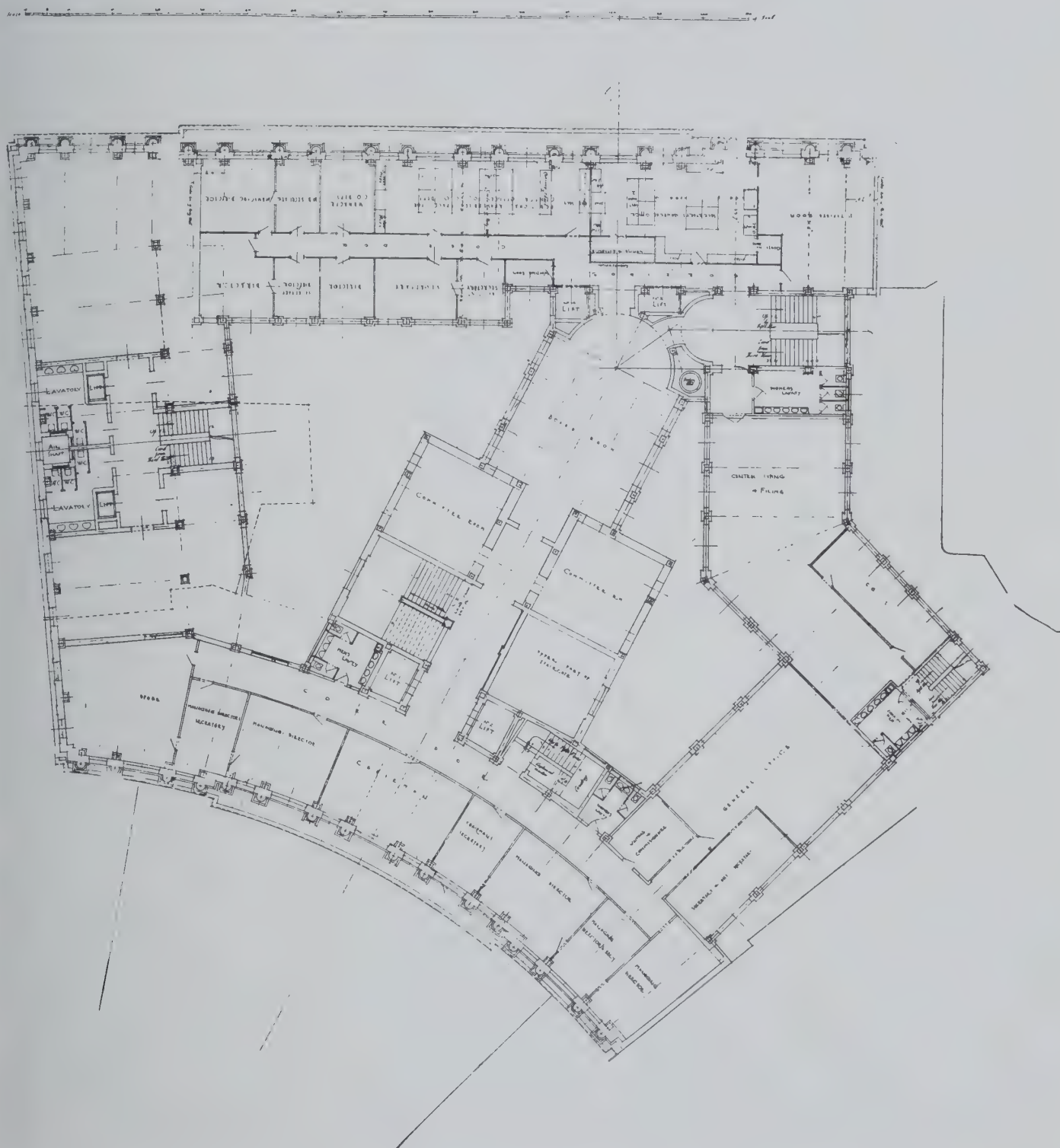
A DETAIL OF THE MOORGATE FRONT FROM THE THIRD TO FOURTH FLOORS (c.f. p. 187).



A GROUND-FLOOR PLAN OF BRITANNIC HOUSE.

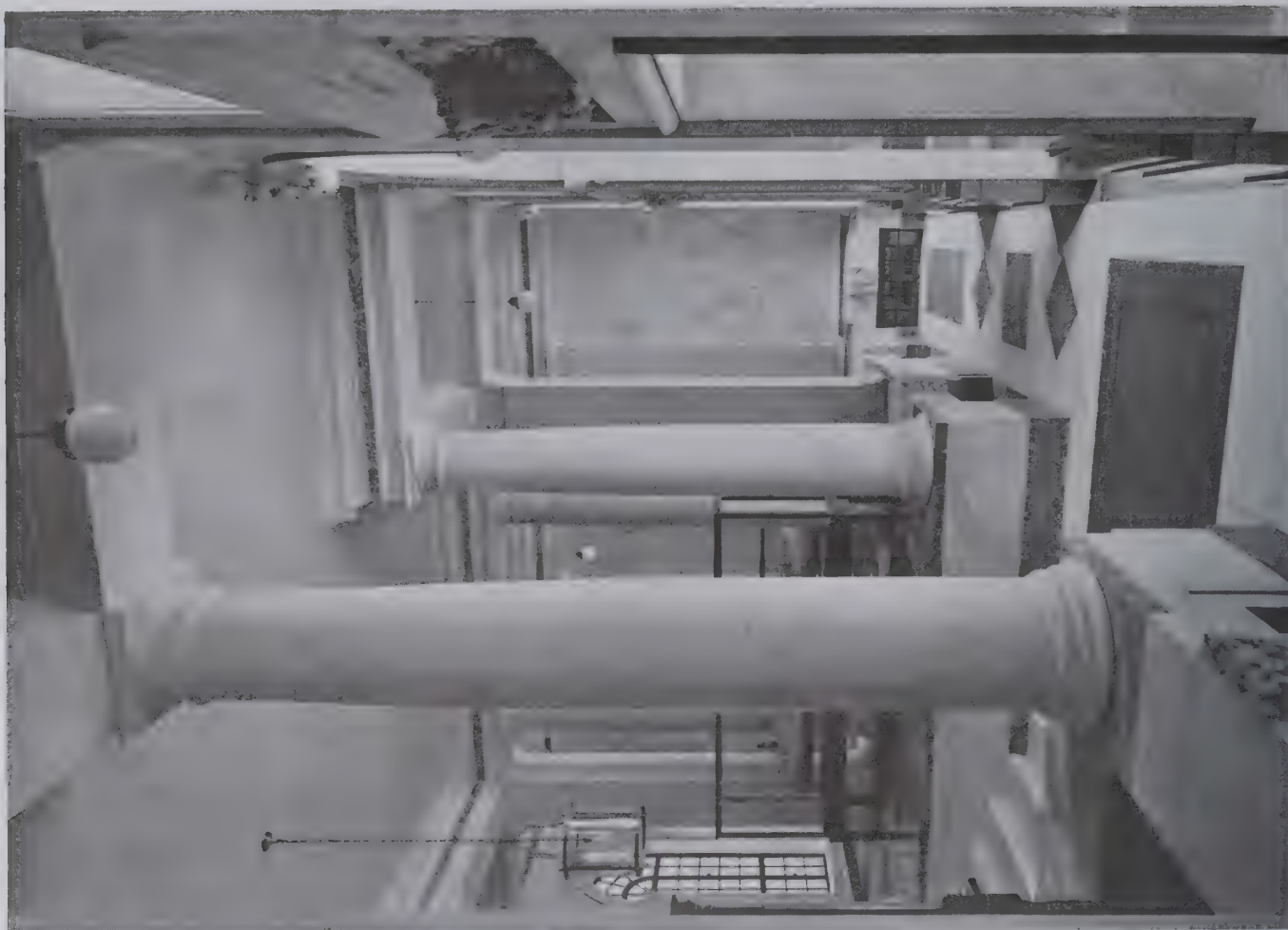


A DETAIL OF THE CAST-IRON PLATES IN THE MAIN ENTRANCE HALL.



A FOURTH-FLOOR PLAN OF BRITANNIC HOUSE.





THE MOORGATE ENTRANCE HALL.



THE MOORGATE ENTRANCE.



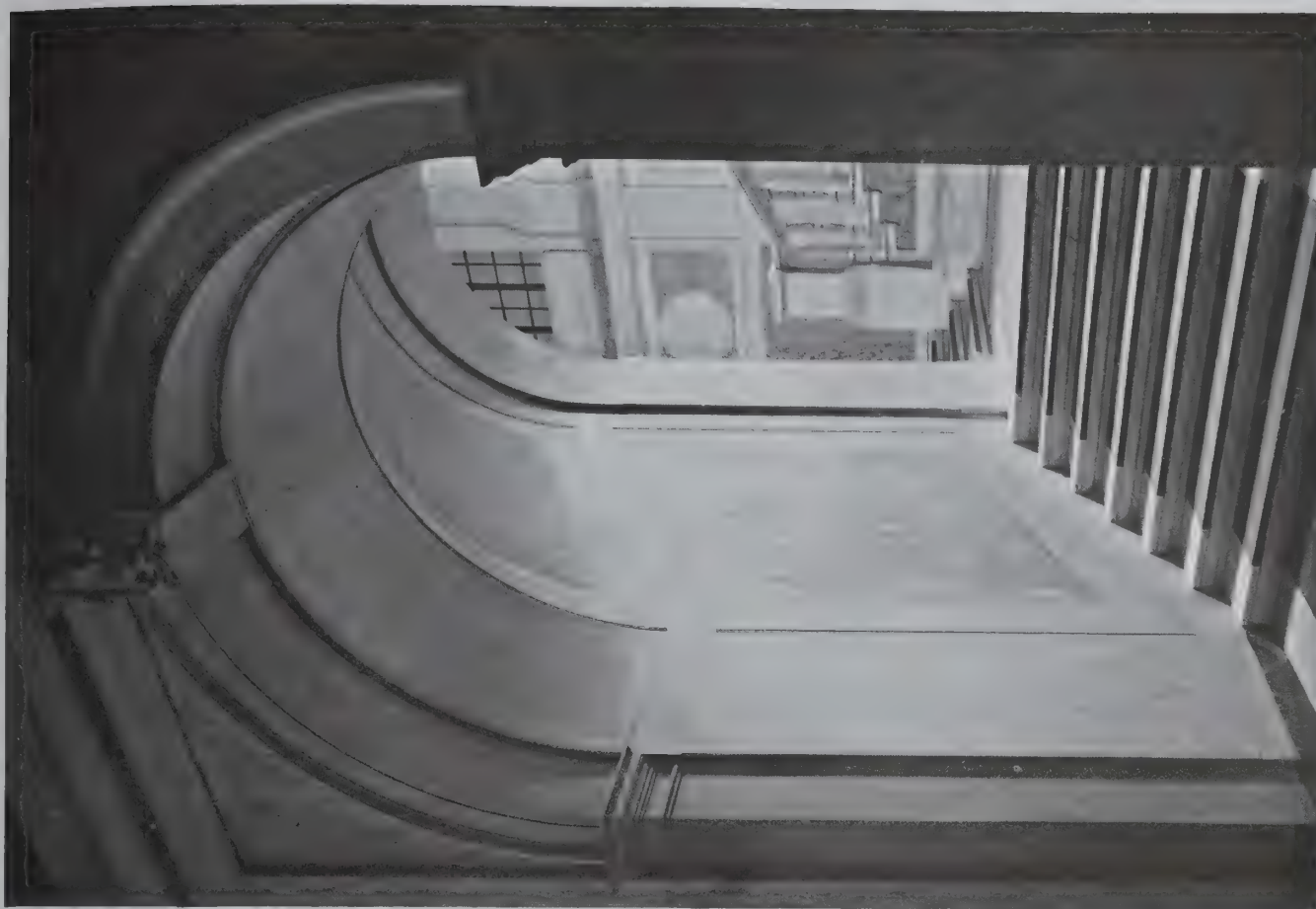
## THE FINSBURY CIRCUS ENTRANCE.

The two entrances, Moorgate and Finsbury Circus, are joined by the broad corridor shown above. The floor is of cast-iron plates. The staircase lies within the farther archway on the right-hand side.





A DETAIL OF THE MAIN CORRIDOR.



THE STAIRCASE.

The archway in the right-hand illustration is the second opening in the left-hand photograph, and can be seen again on page 195.



IN THE MAIN CORRIDOR.

The entrance to the staircase is in the main corridor. The archway in the right-hand illustration is the second opening in the left-hand photograph, and can be seen again on page 195.





THE STAIRCASE AT THE GROUND FLOOR.



THE STAIRCASE AT THE SECOND FLOOR.





THE CHAIRMAN'S ROOM.



A CIRCULAR CORRIDOR.



THE BOARD ROOM.



THE CHAIRMAN'S ROOM: A VIEW AT RIGHT ANGLES TO THAT ON THE OPPOSITE PAGE.





1. VASES AT THE CREST OF A FLIGHT OF GARDEN STEPS.

At Happisburgh Manor. Designed by Blow and Billerey.



# Garden Design :

## X.—Garden Ornaments.



2. IN A GARDEN BY ROBERT ATKINSON.

THE garden having been planned, laid out, and formed, and first the trees and shrubs, and then all the flowers planted, the lawns turfed or seeded, and the paths gravelled or paved, there will be time to pause and carefully consider the character, size, and material of those finishing touches, which, when the garden is matured, will make it complete.

To-day there are a number of firms who specialize in the manufacture of seats, vases, statues, and "garden ornaments"—a hateful phrase. For the most part these firms have been content to make more or less indifferent reproductions of the antique, thus reflecting the craze which has filled the pockets of many decorators, and has added to the stocks of the small antique dealer, who has not hesitated to sell these new wares as "genuine antiques."

People who take an interest in gardening may be broadly classified as belonging to one of two groups. In the first group are those who specialize in one or more families of plants. It may be roses or irises, rhododendrons or flowering trees, sweet peas or alpines. To these enthusiasts the plants form the garden, and their interest lies wholly in an endeavour to obtain better specimens, more varieties, and finer crosses of the plants in which they specialize. They have accomplished an immense amount of useful work in extending the colour palette of the garden artist and increasing the range of effects he can produce, but the general effect of a garden is of no moment to them, as they are so engrossed with the details, they have no time to look at the garden as a whole.

This class of gardener will become restive at any suggestion of a formal lay-out or balanced planting, and will see no reason for the introduction into the garden of a fine sundial, figure, or vase, which, by contrast, will heighten the beauty of the flowers. The other class of garden lover, while keen on having beautiful trees, shrubs, and flowers, uses them to form effects which will make the garden a dream of loveliness to delight the eyes of those who visit it. In such a garden "ornaments" are almost a necessity, being needed

to give the finishing touch to the picture. Unfortunately, he usually has to satisfy himself by buying well-made reproductions of finely-designed antiques, for one of two reasons, if not for both. Firstly, there appears to be a dearth of artists who are able to carry out the type of figure or vase which will not look out of place in a garden, and, secondly, the few artists able to produce such works are uncertain of a market. So that the original patron has to pay the whole cost.

In America, where the art of good gardening is making immense strides, a custom seems to be growing up under which the sculptor deliberately aims at selling several copies or replicas of his works, and the field is so wide that his patrons do not object to the fact that the fountain, statue, or relief will not be unique. As a consequence, it is possible to obtain good modern work at prices which are far lower than if the sculptor were working on a commission for one patron. In England this is only the custom where works of second-rate artists are concerned; their output is often sold as a model to a tradesman, who sells so many copies that



3. FIGURE AND VASES AT THE END OF A GRASS WALK.

At Plas Brondanw, Merioneth. By Clough Williams-Ellis.





4. LEAD FIGURES FLANKING A GARDEN HOUSE AT THE END OF A LAWN.

At Nether Swell. By E. Guy Dawber.

not only is all the spirited modelling of the original dulled and lost, but the subject becomes so common as to be wearisome. If the trader had only the courage to back his opinion of the value of a good piece of work by limiting the copies to a reasonable number, it would be possible gradually to build up a modern school of fine garden sculpture, which might, in turn, rival the finest periods of the Renaissance.

The effect to be obtained from a fine pair of statues may be judged by the statues of Atalanta and Hippomenes at Sutton Place (Fig. 5). One feels that the sculptor could not desire a better setting for his work, a far happier fate for it than if the figures were standing as a pair in some crowded public gallery, which seems almost the only outlet the artist can hope for in England.

The replica of Benvenuto Cellini's "Perseus and Medusa," used as a focal point at the junction of two of the drives at the same house, is another good instance of the value of sculpture suitably placed in a garden (Fig. 6). Its position gives it a bigger scale, and it appears to have a greater opportunity of showing its value as a work of art than was given to the original group when it stood in the Loggia del Lanzi at Florence, as the size of the loggia itself and the larger groups adjoining the Perseus dwarfed it. This is one of the finest bronze statues ever produced, but in a garden lead seems an even better material for statues or vases. In England, statuary marble is an unsuitable material for outdoor figures as the weather is said to eat away the details; in addition to this disability the lichens make unkindly blotches, which

destroy its beauty, and if the figure is kept clean it is so staring a contrast to the foliage and flowers that it is unbearable. The lead figures—particularly the old ones, where a certain amount of silver and other metals have not been extracted in the reduction of the ores—take on a silver patina which seems to make the statues lovelier with each succeeding year. No doubt the two charming figures of boys which grace the lawn in the garden at Nether Swell, designed by Guy Dawber, will be all the better for ten or twenty years of weathering (Fig. 4).

Portland stone is almost a successful rival to lead as a material for the art of the sculptor in a garden. It weathers a delightful ash grey or silver white, and if well chosen, should last three or four centuries, by which time even the lead figures perish unless they have been stiffened unusually well by bronze supports. This precaution is rarely exercised, because of the cost, but its necessity may be gauged by the fact that the fourteenth-century lead roof covering of Exeter Cathedral crawled down into the gutter and laid overlapping to the extent of three feet in the course of four hundred years.

To talk of a garden figure lasting so long may cause a smile, but one can only hope that the Perseus will last as long as that glorious bronze head of Athene which had lain in the sea off Greece for more than a millennium; and the seventeenth-century lead shepherd and shepherdess now housed in South Kensington Museum, though more homely in sentiment, are likely—in one or another of their many





5. ATALANTA AND HIPPOMENES.



6. *PERSEUS AND MEDUSA*: A REPLICA OF THE BRONZE STATUE BY BENVENUTO CELLINI.  
A magnificent site for a statue at the junction of two drives. Both the above examples come from Sutton Place.





7. AN EXAMPLE OF COMPLETE SIMPLICITY.



8. IN A KENTISH GARDEN.



9. IN A KENTISH GARDEN.



10. AN ELABORATE LEAD VASE AT PENSURST.



replicas—to add to the interest of some garden for many a century to come. This pair have been used by Oliver Hill in the pavilions of the pergola at Binfield (Fig. 12).

Some of the other freestones, such as Bath stone, Doultong, or Ham Hill, weather to rich golden hues, and there are all the hard grits of Yorkshire and the red and yellow sandstones to use as alternatives to Portland. Unfortunately, these are mostly unreliable, though they often stand well in the neighbourhood where they are quarried, and where they fit into the landscape in a manner which no imported material can rival. Granite stands the weather famously, but unless the sculpting is almost Egyptian in its simplicity, it is useless, owing to the difficulty of obtaining definition of form or modelling in it, a difficulty increased where the grain or pattern is coarse.

The Romans used coloured marbles for some of their portrait busts, but marbles do not stand well out of doors in England, and although the basalts and porphyries used by the Egyptians have the beauty and lasting qualities of bronze, we seem to have lost the art of working such hard materials. If someone could rediscover the art of tempering bronze tools the lost art could be recovered.

Terra-cotta has from time to time been successfully used. In the last quarter of the nineteenth century it was tried with dire results for many buildings in London, and was found



12. SHEPHERD AND SHEPHERDESS.

At Moor Close. By Oliver Hill.

wanting in most cases on account of the hot and violent colours in which it was made. The eighteenth-century sculptors made delightful figurines of a beautiful buff terra-cotta, but these were mostly on a small scale, and Conde ran a terra-cotta works for some time at Lambeth, which produced many good vases, reliefs, and other pieces of terra-cotta of a cold grey buff colour, which are as good to-day as when they were made, and often pass as being of some hard kind of stone.

Of all races in Europe the Spaniard is the only one which has discovered the infinite possibilities for a sculptor in the designing of vases which are worthy of a great artist. Next to sculpture—indeed, some people would give it preference—a beautiful vase ranks in importance as a “garden ornament,” and the materials used are even wider in range, including red and yellow earthenware, in addition to those named above. These latter, as produced in Italy, are often a delight on account of their simplicity and beauty of outline, and when used in a row on a terrace, filled with ivy-leaved geraniums or other semi-prostrate plants, which flow over their top edges, they look well in themselves, and give a sense of scale to their surrounding. Two examples are given, one from a garden by Robert Atkinson (Figs. 2 and 7), and a pair are shown used as terminals to the upper terrace at Happisburgh Manor (Fig. 1). Generally of peasant origin or workmanship, they stand at one end of the scale. At the other are the elaborate Spanish vases of marble, with draped figures as handles, low reliefs all round the necks and drums, marked spouts and ornamental feet. The one was produced on a wheel by a native workman in a few minutes, while on the other months of the highest skilled labour have been expended. Between these there are an infinite number of grades, from the comparatively simple stone vases with lion and ram marks from a garden in Kent (Figs. 8 and 9), to the elaborate lead vase with its figure subjects, sea-horse handles, pine cone finial, and well-modelled acanthus ornament from another Kentish garden—Penshurst (Fig. 10).

Occasionally a fine specimen of bronze work, sometimes lacquered or gilt, finds its way over here from China or Japan, and looks extraordinarily well when placed in a suitable setting in a garden, with iris, azaleas, wisteria, and other Japanese or Chinese plants flourishing around it. One



11. THE FAUN TEASING THE SQUIRREL.

A study for a garden figure by Walter Gilbert and L. Weingartner.





13, A SUNDIAL AND CYPRESSES.

An essay in scale at Moor Close. By Oliver Hill.





14. A PAIR OF BRONZE DEER UNDER A TREE.

At Nether Swell. By E. Guy Dawber.

also runs across simply-treated models of animals, birds, or reptiles; storks and frogs seem favourite subjects. Another view of the garden at Nether Swell shows a pair of bronze deer (Fig. 14), which help to make the garden look more liveable, though they have wisely been placed outside the more formally laid-out lower part of the garden.

The sundial is another favourite garden ornament, and many beautiful ones exist in old English gardens. Oliver Hill managed to find a particularly fine example for the Binfield garden, where he has made the most of it by setting it in the middle of a good piece of paving formed of tiles, stone, and blue flints, with some effective shrub planting as a background (see *THE ARCHITECTURAL REVIEW*, April, p. 158). Another is used in such a way that it makes the four cypresses look as though they towered fifty feet into the air (Fig. 13).

Many of the old sundials have charming mottoes—indeed, the setting of a motto for the sundial must have whiled away many a pleasant hour in the leisurely days when these old gardens were laid out, and it has amused some people to make a collection of the quaint proverbs and charming sentiments engraved or carved round the dial. ‘L’Ombre mesure l’heure, quit fuit comme elle’ is a good French example from a château on the Loire.

Sundials, however, are so large a subject that they deserve an article to themselves.

One word of warning is possibly needed to restrain the new and enthusiastic amateur who is rushing on fate by endeavouring to lay out a garden with such help as he can obtain from the local gardener or nurseryman, because he wants to say he has done it all himself. If he decides to collect garden ornaments, let him adopt the method by which all the best and choicest collections have been formed. His first purchases will probably be unworthy unless he has already extensively cultivated his taste for the beautiful, and he should unhesitatingly scrap or sell the poorly-designed or badly-modelled figure or vase when he has acquired a better example.

Above all, he should remember that it is better to have two or three really fine pieces than a host of indifferent or second-rate ones. Within the house these may be hidden in dark recesses, or decently buried in locked cupboards where their inferiority may not be noticed. In the garden, where they have to stand in the broad light of day, it will be impossible to hide their imperfections. Above all, he should restrain himself from crowding his domain with such features, or it will cease to look a garden, and will only succeed in being a showyard of garden ornaments.

GILBERT H. JENKINS.



# The House of the Union of Danish Steamship Owners.

Amaliegade, Copenhagen.

Designed by E. Monberg.



THE FRONT.

**T**HIS building perpetuates, in the happiest manner, the good tradition of Danish street architecture and the spirit of the old and exclusive street in which it is located. I admit exclusive is not a pleasing word, but it fits the street in question with its palaces and other buildings of architectural distinction—although some few more recent efforts have rather spoilt the harmonious aspect.

The house under review was built during the years 1920–1923 on a site purchased from that delightful cluster of buildings which constituted the old Frederiks Hospital, part of which has now been transformed into a museum of art industry. There were two adjoining sites, but some co-operation was agreed upon both as regards courtyard and roofing, etc.

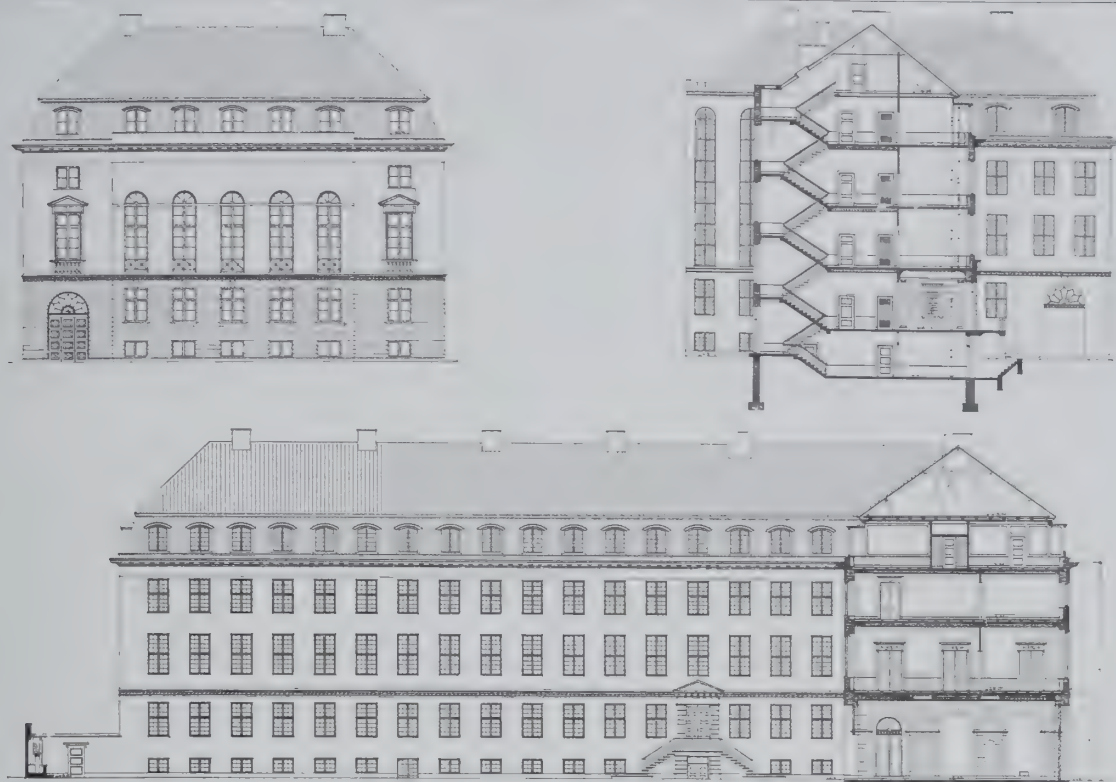
The building is divided into two main portions, of which the Union of Danish Steamship Owners occupy the whole of the principal portion, that facing the street. The chief office of the union is installed on the ground floor, whereas the union's diverse rooms—great hall, committee rooms,

the chairman's room, dining-room—are on the first and the second floors, the upper story having been set aside as the residence of the director. In the basement is accommodation for the hall porter, luncheon room, cloak-rooms, and toilet rooms for the staff, and the rooms required for the heating and ventilation of the building, motors, etc.

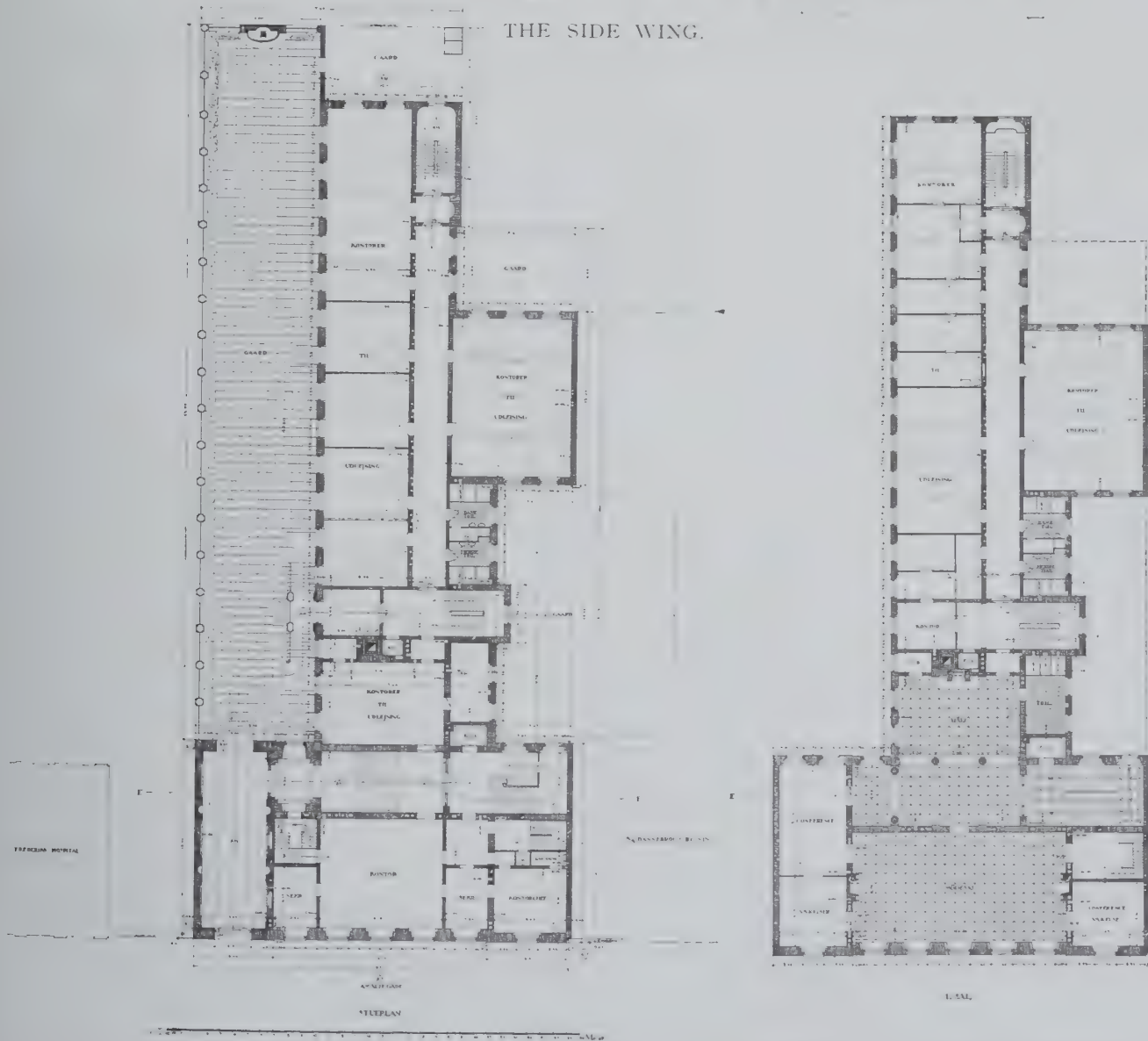
The second portion of the building consists of a long side wing, facing the courtyard of the museum already referred to, from which there is separate access to the building; it is intended to let as offices, the position being very favourable in this respect. It contains five uniform stories, and is so planned and constructed that the different stories can be partitioned off in larger or smaller sections, according to the requirements of those who rent them, with requisite ventilation and heating arrangements, etc. All the offices have direct access to a broad corridor through the entire length of the side wing. The offices are somewhat deep



THE MAIN STAIRCASE.



THE SIDE WING.

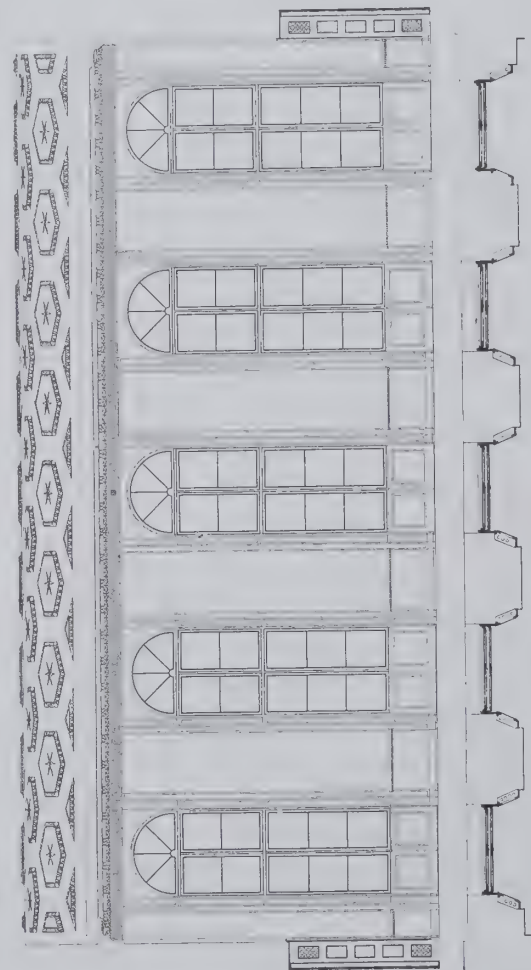


PLANS, SECTIONS, AND ELEVATIONS OF THE BUILDING.





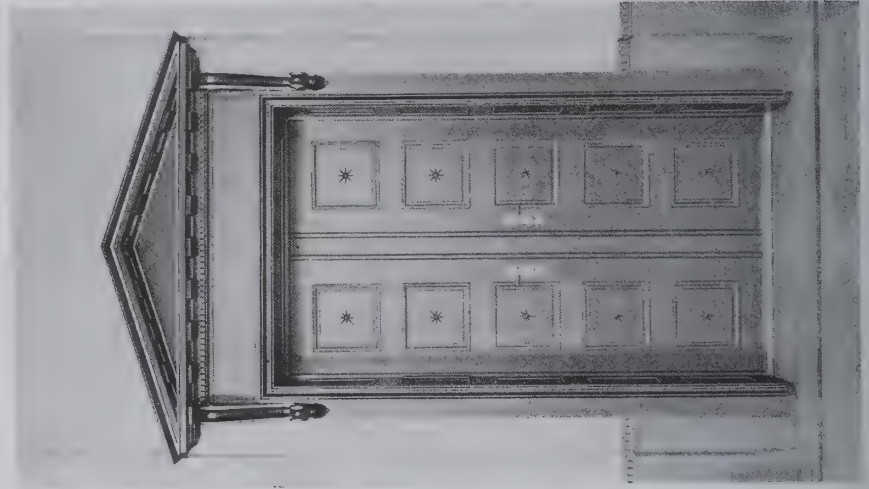
THE GREAT HALL.



THE GREAT HALL.



THE FIREPLACE.



A DOORWAY DETAIL.



THE GREAT HALL ON THE FIRST FLOOR.



notwithstanding which they are admirably light, on account of the height of the windows and the open position of the house.

In designing the building the architect was tied by conditions in the purchase agreement as regards the height facing the street, the distance of the side wing from the museum building, etc. The architect has endeavoured, and has very successfully endeavoured, to make the exterior of the building harmonize with its surroundings, both so far as the frontage to the street and that to the courtyard are concerned, and the style of the roof, the breadth of the windows, and the pillars between them correspond with the same features of the so-called pavilions of the Frederiks Hospital. The core, so to speak, of the building is the large hall, which required a considerably greater height than the other rooms; it absorbs two stories, which is evidenced in the frontage.

The entire front is stucco, and M. Monberg was desirous of making the colour tone with the light and warm hue of the street, but he only succeeded after many futile attempts to find a stucco which, simultaneously with preserving a firm substance character, was suitable for the flat expanses of the building. The stucco was made of Bornholm gravel, Klintebjerg lime, and bone-black. Ribbons, mouldings round the windows, and the principal moulding to the street are of Cotta sandstone, whilst those facing the courtyard are cast in cement, with facings of ground sandstone, and treated in the same way as the sandstone. The gateway is covered with Cotta sandstone, as are the portal of the door in the courtyard and the steps leading to it. The roof is covered with dark glazed tiles.

The partitions between the stories are of ferro-concrete, in which there is placed marquetry flooring in the rooms occupied by the Steamship Owners' Union, whilst the floor in other places is covered with linoleum on a layer of cork.



THE FIRST-FLOOR CORRIDOR.

The staircases have Yiera Gelb marble laid on ferro-concrete construction on the steps, etc., and the lower portions of the hall are covered with the same material.

The great hall has an arched ceiling above a bold, projecting moulding, and it was planned to ornament this hall with a series of highly-placed reliefs, for which Professor Utzon Frank had made some very attractive sketches, but the plan was not realized. In both ends of the great hall there are large open fireplaces of red Verona marble, and above these mirrors with frames and reliefs of white Carrara marble. The reliefs here, and some smaller ones in the hall and dining-room, are by Professor Utzon Frank. In the latter two rooms are fireplaces of black marble, one with a central portion of yellow Verona marble.

In the director's residence the painter, M. Axel Salto, has executed some very decorative paintings above some of the doors and on the walls, and also decorated the director's office.

M. Monberg has himself designed the furniture for the offices, the great hall, the dining-room, the chairman's room, and the committee rooms.



THE ANTE-ROOM TO THE GREAT HALL (MARKED *HALL* ON PLAN).

GEORG BRÖCHNER.



# Exhibitions.

**SPRING GARDENS GALLERY.**—When is an Australian not an Australian? This question is propounded in connection with the Australian artists' exhibition now being held in the above gallery.

The most interesting works shown have been obviously done under the strong influence and stimulus of European art: certainly the most up-to-date and enterprising of the artists show this influence. One knows that if they had remained in Australia their work would have been quite different. We might even say, that in proportion as they cease to be Australians their work becomes more interesting, viewed from the standpoint of modern artistic developments in Europe: for up to the present no national Australian art has emerged—the type of art hitherto favoured by Australians has been the very old-fashioned English type, which was in vogue, say, in 1888.

So the most enterprising are forced to leave their own country, and some of them have stayed away quite a long time, and have, from any artistic meaning of the word, ceased to be Australians, and this is just where I get back to, and to my own satisfaction at least, answer the question at the beginning of this notice.

One is surprised to discover that Mr. Horace Brodzky is an Australian: could Mr. Brodzky have done the same kind of work he is now doing if he had remained in Australia? Obviously not. I know that this kind of work is not understood and therefore not tolerated in the Colonies, with the possible exception of Canada. But it is comparatively welcomed in America and by a section of the British art-loving public, and originated in France.

There are possibilities in Mr. Brodzky's work, though at present it lacks the sense of definite direction which the possession of exact artistic aims always gives. His technical equipment does not appear sufficient; for although he sometimes is able to form interesting patterns, his work is often superficial, and does not explain itself.

Many of the exhibitors are artists who exhibit at various shows in London, and do not call for any special mention, because they happen to be Australians. After all, it is the quality of the work which counts, and that is the only point of view from which all work should be judged. Personally, I cannot see much use in hanging men together just because they happen to have been born in the same country. I could easily understand the object of an exhibition of the work of the Australian aborigines, or of the New Zealanders (Maoris), or of the South Africans (Zulus): this would be quite intelligible, and perhaps helpful and stimulating.

Miss Jessie Gibson, whose work is new to me, shows a nice appreciation of quality in paint, and, taken all round, is one of the most efficient of the women artists exhibiting.

The work of Mr. Baker-Clack is interesting, though a little spotty, and scattered in composition, and his values are rather harshly contrasted: but his work is among the most vital in the exhibition.

Mr. Coates, Mr. Quin, and Mr. Cohen, are all efficient portrait-painters along conventional lines; and Miss Dora Meeson in some of her Thames pictures, particularly in "The King's Barge at London Bridge" (17), shows she is able to express a sense of movement.

To sum up: the general level of artistic workmanship from a rather old-fashioned standard was quite high. But it does seem extraordinary that in a young country, where there is no tradition to overcome, and where there is presumably plenty of colour to be seen, that the majority of these artists should display such a fondness for dark and bituminous tones.

**ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.**—This society retains its character year after year. Although from some points of view this may appear quite satisfactory, it is rather stultifying from the point of view of advancement in art. A deadly tranquillity has settled over it: no breath of modern movements has penetrated through its walls.

There is among some of the members, definite achievement along traditional lines: and if the Society took its stand along these lines, and was conservative because of its respect for tradition, in a sense, all would be well. If the few genuine appreciators of the early English water-colour painters were able to keep their own aims alive in the society there would be a

consistent object running through all its shows. But this is not so, because there are not enough enthusiasts for these ideals; so one deplores the haphazard and rather dreary washes which some people seem to think constitute a water-colour.

The old manner of calling works in this medium water-colour *drawings*, as distinct from the later innovation of water-colour *paintings*, should be insisted upon again and held up as a standard. The limitations of the medium should be recognized and respected. In a water-colour drawing nothing should be left to chance. It should be carefully drawn with a meticulous regard for the balance of the shapes, and then coloured in a carefully selected scheme of colour. I think Mr. Rushbury could do this, and a few other members of the society.

Mr. Charles Gere's "Farm in the Mountains" (11), is very poetical in feeling and suggests the spaciousness of high altitudes.

"A Summer Evening" (13), by Mr. F. Cayley Robinson, has that quiet peaceful quality which this artist usually gets in his work: the consideration which he gives to the workmanship has a steadying effect on his compositions, giving them dignity and poise, and they thus hold their place well as decorations on a wall.

Sir C. J. Holmes shows some, for him, rather undistinguished work; and Mr. Russell Flint exhibits good specimens of his art done in his usual rather mannered style.

**DORIEN LEIGH GALLERY.**—I am hardened to withstand most of the shocks connected with expositions of various artistic points of view, but I must say that I felt an impulse to flee from the exhibition of Mr. R. A. Wilson's art; but courageously suppressed it and had a more prolonged look. This feeling of repulsion wore off somewhat, and I was thus enabled to become reconciled to some of his oil paintings: but his water-colours remained outside the range of my appreciation.

There is at least one thing about Mr. Wilson that one can appreciate; that he is an artist with a purpose, and much as one may disagree with his particular point of view, this fact in itself is welcome in a world where there are hosts of artists whose work seems without any purpose whatever.

Mr. Wilson is a very intense and serious artist, and his theories are evidently very real things to him, however much we who are on the outside of them may scoff. Sometimes an artist's theories get in the way of our proper appreciation of his work.

Some of this artist's still-life and flower pieces I really did like. "Still-life, Fruit" (20), was undoubtedly the best thing shown; painted in a very reserved yet intense scale of colour, it would look well in any show—even the R.A.

**THE LEICESTER GALLERIES.**—From the point of view of art, as distinct from representation, Mr. Norman Lindsay, the Australian artist, has nothing to tell us; there is nothing artistically daring in his work. The only kind of daring is of another kind—that of placing nude figures in groups with clothed figures which, of course, accentuates their nudity. This is not so much a question of daring, but of taste.

He has undoubtedly a knowledge of drawing; but has not shown us any aspect of art with which we were not already familiar. It would not be necessary to point out these things were it not for the challenging attitude assumed by this artist and his supporters.

In another room were shown some paintings by Mr. Blampied. All of his works show that he has a rugged and sculptural feeling for form, combined with a very painter-like method of handling paint.

**THE INDEPENDENT GALLERY.**—The exhibition of water-colours by Wyndham Tryon, mostly of Spanish landscapes, was very interesting. This artist has a very personal style, and his skilful management of waterfalls seen under varying conditions of light brought out beauties in a subject difficult to treat pictorially in a quite remarkable way.

Some of his sea-pieces too were unusual in treatment. In "Off Shore Breeze" (21), the sea is painted in suggestive symbols and no attempt is made to render realistic waves, but the form of movements have been given in a manner which sufficiently expresses the swirl of the sea.

RAYMOND MCINTYRE.



# Correspondence.

## The Æsthetics of Architecture.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—“Do you understand me? God knows; I should think it highly improbable.” So wrote Robert Louis Stevenson, and in the following page lauds the “nobility,” the usefulness of the bureau’s: “It takes two to speak truth—one to speak, and another to hear.” Ay, there’s the rub; that wanton wench, truth, would set two of us at once by the ears and then elude us both, and flee so bedecked with fairseeming and other travesties that no man yet has had the faintest glimpse of her real self. Her real self? The truth about Truth? The plot thickens. So are we artists, or at least that is what Browning tells us. For, Art remains the one way possible of speaking truth.” Art, but not æsthetics! With what weighty machinery of wise saws I once myself about; the conclusion is foregone; I am wrong. My crime is heinous; it was premeditated, as show the closing lines of “Relation in Art”—all these analyses, all these hypotheses are essentially unnatural and untrue, for art is in its essence integral, and it is by this integrity alone that it feebly reflects the greater integrity of the universe. This detailed examination will, however, have more than justified its existence if so be that it aid by one iota in the understanding of that occult and beautiful thing that is Art.

“Though I seem to find myself in complete disagreement with Mr. Blake,” opines Sir Reginald Blomfield. The pleasure that the saving “seem” brings with it! Were it not there I should have to proclaim myself in complete disagreement with Sir Reginald . . . on that one point almost alone, for when all is done we are wondrously of a mind. But how could the “seem” be lacking? This is idle.

How difficult it is to write! I unwittingly confuse Sir Reginald, I owe him and other readers a word of explanation. All influence would seem to be reciprocal, reciprocal and infinitely complex. English landscape will play its part in moulding English personality. English personality will anew mould the landscape, to which English architectural design will be fitted by springing from this double interacting source of influences repeated generation after generation, influences which interwork with racial ethnic conditioning. France is agriculturally a self-supporting country, inhabited by a people devoid of empire-making desires. Think a moment of all that this means to landscape aspect. Thus the mental position of the artist, and much of the constitution of the environment, are finally but one and the same thing from our point of view: that of motive designing force. For a moment I quit my writing and take my stand by the window. Below me, a hundred feet below me, a double line of cypresses, half in shadow, half in southern sunlight—sways graciously with the wind. Farther away stretches an almond orchard, so lately bereft of a cloud-like beauty of flower. Then comes a strange profile of rock and hillside, of rosemary, and low live-oak. Farther again a silvered mist of green, the olive trees are there. Ten miles beyond, the accent of Roman Arles gleams whitely in the morning sun. A fitness of relation lies among all these things; sunlight and aridity, olive trees and cypresses, harmonize among themselves, fall into key with all the luminous rest. And the use of the whole was there before the olive trees were planted, will be there when the cypress hedge has been uprooted; then, when the cypresses are gone, the landscape, and the “spirit” of the forms that make it, will not be one whit liker to the Thames at Pangbourne than they are to-day. That, dear Sir Reginald, what becomes of my ill-expressed argument, when “the conifers tumble down.” Yet such was not precisely my idea when writing the sentence. For the moment I merely wished to suggest the wide range of adaptability of the Chinese formula, its faculty of adaptation to the landscape of Northern Peking, and to one of tropical splendour. Certain memories, certain sketch-book pages called to me the fitness of the blue and gold, the vermilion and metallic green of a temple bowered deep in Malayan jungle. Martres cathedral on the Niger banks! English architecture, too, is fitted to English landscape; the pity is that neither landscape nor mentality (which, as I assume above, are closely interdependent) is fitted to the concomitance of great architecture. Cause is effect, and effect becomes cause; the antithesis is arbitrary.

I am sorry that my phrase “the failure of even classic Rome to follow the nervous *spirituel* path marked out by the Hellenes” should have traduced my thought, coming as it did all too far from the previous reserving phrase: “Side by side with this practical study, sometimes one with it, sometimes almost reduced to nothing, sometimes disdaining admixture of the engineering element, runs that other pure and abstract quality of architecture that is artistically eloquent; it is, of course, of this latter only that I would speak when I make use of the word.” This I meant to cover subsequent writing till, in the last two paragraphs, I give due warning of a new thesis: that of considering as an æsthetic factor itself modern commercial and scientific conditioning. But I evidently did not make myself clear. The innovation, the utility of the Pont du Gard, are patent. I might, too, have written: “ornament to him was a side issue, and the only mistake he made was that he did not drop it entirely.” Does not this last phrase exactly express what I am advocating now for this practical twentieth-century that therein out-Romans Rome? When we come to it, Sir Reginald, we agree remarkably well! Though, by the by, I strive in vain over: “The Greek was an artist in pure form, he was intent on chastening existing forms to their uttermost, and was not in the least anxious to invent new ones.” But whence—from what foreign people did the City of the Violet Crown steal, ready-made, the form, the formula of the incomparable Parthenon? Surely, just as mine has so often, the writer’s pen has betrayed him; or is it that I, stupidly, pass by an obvious sense?

When I spoke of profit to be gained from the study of Chinese architecture, I was not careful enough to explain that I in no way mean to replace London Bridge by a copy from Loko Ch’iao! This is really unkind to read me thus; when I have so often insisted on true architecture being a manifestation of a people’s mental attitude! The Chinese is the only great completed, consistent æsthetic. Art is there considered in its entirety and in all its details, and every detail has a transcendent significance. I would prescribe a study of Chinese æsthetics as an antidote to the mixture of matter of fact combining, irrational copying, unexamined academicism, and vague sentiment that so often fills the place of homogeneous and intention-filled conception of formal expression not only in England, but elsewhere. A mental attitude may be modified by study, and yet remain national; the source of new ideas, modified to circumstances, need in no way be evidently apparent.

Of course, there is an English Renaissance; why I do not, or hardly, speak of it (and of how many other things I do not speak!) is explained in Mr. Howard Robertson’s fourth paragraph; I cannot thank him too cordially for his amiable and exact re-expression of some of my main points.

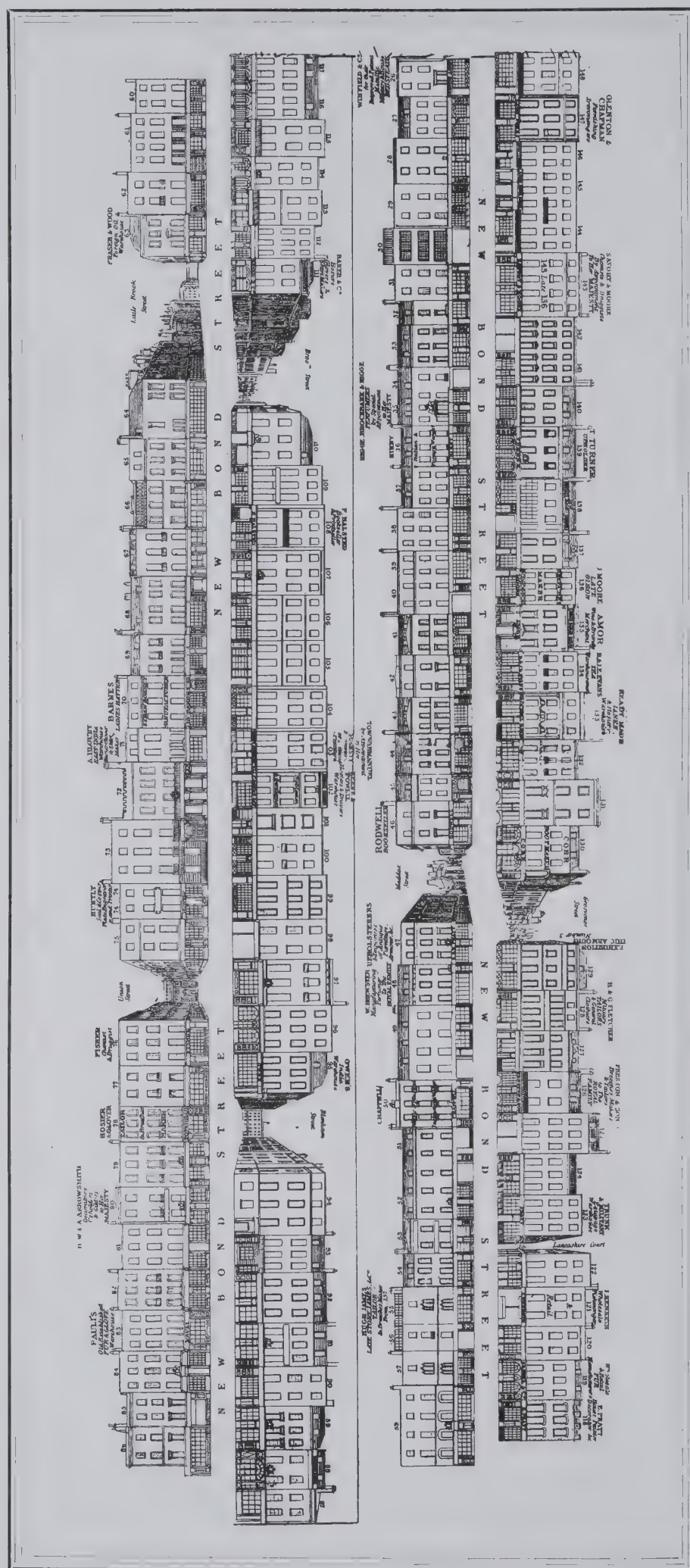
The intention of my “architecture would seem to be in still greater doubt than the allied arts of painting and sculpture,” has been excellently echoed and more fully stated in Mr. Robertson’s phrase: “we in England are taking our first few wary steps leaning heavily on the traditional stick”; but perhaps no more than me, must one accuse Mr. Robertson of wishing to cast aside the good, the need of just employment of tradition. But here is matter for much careful writing. When I wrote I took no heed of “diversity of practice.” Of a truth “originality” should not be struggled for, it is the automatic outcome of period, “of the ever varying needs of the problems set”; it is the very variation that fathers the originality; some of the “needs” of the problem are steel shutters and revolving doors, another is a newer æsthetical demand that the artist must forsooth satisfy.

For ten years the word *abside* figured in the manuscript in the place of the word “apse.” Before going to Press I looked up, in the British Museum Library, the English term; I did not realize that it was used seemingly in a more restricted sense, and necessitates a curved form, thus remaining true to its Greek origin. What should I have said? The end of the choir? And ought I to have translated *salle capitulaire* to chapter-house? Alas! I am ignorant of tongues. I thank Sir Reginald Blomfield for pointing out this one among several other verbal mistakes.

Yours, etc.: VERNON BLAKE.

Les Baux-en-Provence.  
March, 1925.





## NEW BOND STREET.

(No. 9 in "Tallis's London Street Views." Published about 1838.)

"New Bond Street," says Tallis, "is principally occupied by tradesmen of her Majesty and the nobility. The greater part of the shop fronts are embellished with sculptures of the royal arms of England, cut in stone."

"This part of London presents a very different aspect to what it assumed a century and a half ago; so lately as the year 1700 the site of New Bond Street was an open field, called Conduit Mead, from one of the conduits which supplied this part of the town with water. Indeed, the whole tract of land in this district was a vast extent of fields. In the plan of London, published in the year 1658, no traces of houses are to be met with except one, denominated the *Gaming House*, at the end next to Piccadilly, and which appears to have been called by that name. Lord Clarendon describes this house in the following words: 'Mr. Hyde,' says he, speaking of himself, 'going to a house called Piccadilly, which was a fine house for entertainment and gaming, with handsome gravel walks with shade, and with an upper and lower bowling green, whither many of the nobility and gentry of the best quality resorted for exercise and recreation.'"

"The loneliness of this part seems to have rendered it dangerous to passengers, for Mr. Pennant, in his history of London, in describing it, says he remembers a deep, hollow road, full of sloughs, where there was here and there a ragged house, the lurking place for cut-throats, inasmuch that he was never taken there at night in his hackney coach, to his worthy uncles, who gave him lodgings in George Street, but he went in dread the whole way . . ."

"Brook Street, situated between Nos. 110 and 111 New Bond Street, terminates in Grosvenor Square. . . . In this street a very calamitous fire happened to the house of Lady Molesworth, in which Lady Molesworth, her brother, Captain Usher, her second and third daughters, and four or five servants perished. The eldest daughter threw herself out of the first floor window, and broke her leg, the two youngest threw themselves out of the garret windows and were severely injured. Dr. Coote Molesworth, with his lady, who were on a visit, narrowly escaped with their lives. The lady threw herself from a window, and the doctor hung by his hands till a ladder was brought to his assistance. The governess of the children was killed on the spot, and one of the footmen, in forcing himself from a window, fell upon the iron spikes of the railing, where he hung till a chairman, at the hazard of his life, disengaged him, but he afterwards died of the wound. It is remarkable that, notwithstanding the fire of the house was so fatal to the inhabitants, no other building was in the least affected by it."



# Tallis's *London Street Views*.

## XVI—New Bond Street.

IN the last section of these London Street Views, that portion of Bond Street which extended just beyond Conduit Street was reproduced; the present one carries us from the point at which we there left off, No. 25, to the north end of the thoroughfare, and back again. We thus begin at the top of the lower section, at No. 26, where, in those days, Winfield & Co. sold their patent bedsteads. Three doors beyond, No. 29, was then the shop of Boone, the bookseller's, and here to-day the picturesque front of Messrs. Ellis and Elvey, perpetuates an eighteenth-century air in the thoroughfare, which has otherwise almost entirely lost it. The rather unusual façade of No. 30 marks the establishment of Messrs. Charters & Co., the coach and harness makers; while Charles Oliver sold music at No. 41, and Rodwell, a once well-known bookseller, was five doors higher up. A spy-glass will enable anyone to see the curious old buildings at that time still remaining in Maddox Street, so-called from Sir Benjamin Maddox, on the site of whose property it was formed in 1721. A little farther on we come to the then relatively small shop of Messrs. Chappell, described here as "Music and Musical Instrument Makers," while some of the windows in Nos. 55 and 57 are worth noticing, as indicating that pseudo-Gothic which Horace Walpole had done so much to popularize.

Continuing at the right-hand corner of the top row of elevations, we arrive at Little Brook Street, now Brook Street, *tout court*, where Handel once lived at No. 25, formerly No. 57, and which takes its name from the Brook Field, near where Mayfair market used to be held. Between this and Union Street is No. 73 Bond Street, then, as now, the premises of Messrs. Phillips, the auctioneers, and still preserving something of its earlier characteristics, notably its porch, as shown in the illustration. I may mention in connection with Little Brook Street, that Tallis says that in 1838 almost the whole of the south side was then being rebuilt.

Reversing the illustration, and beginning at No. 87, on the opposite side of the way, we observe some rather interesting shop-fronts, notably that of No. 88, then occupied by Morant and Sons, "Interior Decorators," and No. 93, the shop of Wells, the tailor. At the corner of Blenheim Street is the Blenheim Hotel, then kept by one John Bennett; while opposite is Owen's India warehouse, where ladies used to go to buy shawls and so forth. One of the few taverns in New Bond Street was "The Green Man," at No. 101, run by Charles Chorley Clarke. It would be interesting if this house could be identified with the earlier "Braund's Head," at which a duel, recorded in "The Memoirs of the Bedford Coffee House" (1763), took place, and the name of which is supposed to have been merely a corruption for Brown, whose "sign" is mentioned in "The Spectator" of twenty years earlier.

There have in the past been a number of booksellers in New Bond Street, although there is only one to-day, and we come to one of these, in the person of Halsted, at No. 108; two doors beyond, at the corner of Brook Street, being the shop of Giblett, butcher to Her Majesty, Queen Victoria. Brook Street has always been what the old topographers called "well-inhabited," and Mrs. Delany, Lord Lake, Edmund Burke,



THE STATUE OF WILLIAM PITT IN HANOVER SQUARE.

Sidney Smith, Sir Henry Holland, Lord George Gordon, Mrs. Damer, and George Grenville are but a few of its past illustrious residents. Lady Molesworth was another, and it was at her house here that she and her two daughters, as well as a number of her servants, perished in a fire which destroyed the building.

Returning to the main thoroughfare, we find one of the few double-fronted shops, at Nos. 116-17, then occupied by Messrs. Smyths, perfumers, and having those rounded windows which form so pleasant a variety to the ordinary rectangular case-ments, and a repetition of which, in a varied form, may be seen at No. 119, the depôt of Szarka & Co., furriers. Just beyond the fishmonger's shop, No. 121, is one of the few byways out of New Bond Street, Lancashire Court, which, however, possesses no history. Nor is there anything special to be recorded of the shops and houses that intervene before we arrive at Grosvenor Street. But in this thoroughfare one has to note, as in the case of Brook Street, the former presence of many illustrious people. Although Tallis says "it is the residence of the more retired trades-people of fashion, and professional persons," several who were not to be numbered in these classes once lived there: the Lady Hertford, whom Thomson mentions in his "Seasons"; Miss Vane, the mistress of Frederick, Prince of Wales; Lord North and Lord Cornwallis, Paul Methuen, Lord St. Vincent, William Huskisson, and Sir Humphry Davy, among them. At the corner, No. 130 New Bond Street, was jointly occupied by Corr, the boot-maker, and Rateau & Co., the dyers; and the remainder of the shops from this point onwards were kept by a variety of trades-people, ranging from shirt-makers and coachmakers,

to the musical library of R. Mills and the embroidery depôt of Mrs. Hart. The famous chemists, Messrs. Savory and Moore, were at No. 136, and ten doors away was Duer, the biscuit-maker, above whose shop Sir Thomas Picton had occupied rooms from 1797 to 1800. Two doors away at No. 148, Lord Camelford, the noted duellist, once lived, and over his mantelpiece used to display lethal weapons consonant with his fire-eating propensities. The room was drawn by Cruickshank for one of his illustrations to Pierce Egan's "Tom and Jerry."

In addition to these, all sorts of notable people have at one time or another lived in New Bond Street, including Swift, who once spent three weeks here in the house of his cousin Lancelot, "over against the 'Crown and Cushion.'"

Those who know the thoroughfare (and who does not?) will realize what an extraordinary change has come over its architectural features since Tallis published his "View" of it in 1838. Even since his time many things have not only come, but gone:

the Grosvenor Club and the Doré Gallery (now the premises of Messrs. Sotheby, Wilkinson and Hodge) among them. The Grosvenor Gallery, which was opened in 1877, still remains, however; and here and there, *rari nantes*, in the *gurgite vasto*, of much rebuilding, an old shop front or a Georgian portico recall earlier days, before omnibuses had desecrated the street which Lytton once said was "of London's charms the centre."

E. BERESFORD CHANCELLOR.



A PLAN OF NEW BOND STREET.



# Recent Books.

## China and Europe.



YUNG TING MEN.

A front view of the two towers and the barbican.

From "The Walls and Gates of Peking."

**The Walls and Gates of Peking.** Researches and Impressions by OSVALD SIRÉN. Illustrated with 109 photogravures after photographs by the author, and fifty architectural drawings made by Chinese artists. London: John Lane, The Bodley Head. Price, six guineas net.

What have been the general lines of artistic development during the last fifty or sixty years? The question is of more than casual interest. When we carefully trace backwards a curve of evolution we find ourselves far more in possession of its characteristics than we do if we only observe for a space its most recent appearance. Possessing its characteristics we can more easily foretell its future path; we are less likely to mistake tangential directions for the true route; we estimate such movements as, for example, cubism, at their exact value, that is, we regard and study them with interest while they form part of the curve, but neglect them when they quit the line of normal development.

The plastic arts form a coherent whole; and though at times one branch, at times another may advance more rapidly than its allies, yet, if the periods of observation are not too short, we find that analogous progress has taken place everywhere. Unfortunately for architects less general interest is taken in their works and names than is taken in the works and names of painters. The reasons for this are probably many. A building has an obvious utility, it is under this aspect that it first appeals to the average man; to consider it from an æsthetic standpoint occurs to him rarely, or not at all. Pictures, openly useless from a practical point of view, are looked at for the sake of their art, they are easily seen assembled in exhibitions where the too technical architect's drawing is passed hurriedly by. For these and many other reasons the progress of architecture is less remarked, the names of its exponents are less widely known than are those of the painters. Hence it is perhaps better roughly to trace the history of the painting æsthetic than that of the evolution of building. At the same time we realize that not all variations of intention in painting can have exact counterparts in architecture. It would be particularly hard to trace, in the domain of construction, the architectural analogy of pointillism, at least beyond the region of pure decoration.

In the 'sixties art was shaken out of the groove of academic recipes by the impressionist movement. Somewhere about the same period the de Goncourts attracted attention to Japanese prints. More and more attention was paid to the Far East; this time an artistic interest and no longer the jocular fancy that made *chinoiserie* the fashion in the eighteenth century. The impressionists themselves took some suggestions for unusual composition from the print designers of Japan. Gauguin and Van Gogh were natural outcomes of the impressionist doctrine. The impressionists had preached return to Nature study, to a

palette of bright, clean colour inspired by a notation of passing effect, and the free expression of the artist's emotion was encouraged. To the novelty of the position Van Gogh brought an ungoverned love of one side of Japanese vision. How like Japan he declares Arles to be, and stays, enthusiast, to paint canvases wherein the impressionist transcription of effect disappears behind a new wilfulness of vision. An intense unskilful use of form twisted and tortured, doubled by a great colour gift, endow the canvases of his short painting life with extraordinary vitality; but the unstable nature of his line and mass leaves little for architecture to glean from his work. None the less the influence of the farther East has insidiously tightened its hold on occidental art. All this while Cézanne has been obstinately working, despising the superficiality of Gauguin. For Cézanne truth lies in the solid rendering of things, he promulgates the dogma of reduction of all natural shapes to those of simple geometry. Cubism became possible by simple exaggeration of his phrase. But though Cézanne was, I believe, no avowed admirer of the East, take one of his drawings, compare it with the "Waterfall" attributed to Wang Wei; Cézanne and Wang Wei more than a thousand years apart, sprung of races separated by the width of two continents, are singularly alike in style. The hold of the East tightens steadily.

Picasso, Gleizes, and others exploit in outrageous mood the formal quarry opened by Cézanne. To them natural shapes are as nothing. Various teachings are expounded. At first Picasso is content to draw upon geometry for his forms, to insist upon planes and angles. Then the shapes of Nature hide themselves more and more, the plane of the side of a nose will be prolonged



TE SHENG MEN.

A side view of the outer tower.

From "The Walls and Gates of Peking."





HSI CHIH MEN: THE TEMPLE COURT.

From "*The Walls and Gates of Peking.*"

to the length of a foot if, according to the artist, geometrical equilibrium demand it. Art is reduced to a chaotic problem in geometry. The limit is exceeded.

But we are told that geometrical balance is not the only aim, and, as the years creep on towards 1919, we learn that the real desire of the cubists was no longer that which they first expressed, but simply to acquire the essentials of drawing, or rather to deal with the basal construction of things. It is difficult to estimate the exact degree of sincerity that inspired such a movement; I can only vouch for the fact that, now cubism is practically defunct, the whole level of drawing is vastly improved, even though none of it be masterly. Indeed, the pendulum has swung from a general negligence of drawing in 1900 under the ægis of impressionism, to an almost unique preoccupation in it, as may be seen by a visit to a Salon d'Automne at the present time. If impressionism remained somewhat disconnected with architecture, such is not the case with the credo of Cézanne and his followers. In the ranks of architecture there has been a parallel reaction against the imprecise complexity of the romantics and the impressionists. The conditions of modern life are producing both an architecture and a painters' art fitted to them; but as yet the exact gospel remains obscure. Let us examine the second statement of the cubists, that in which they say that they aim at piercing beyond the external appearance of things to the essential laws of construction. But this is nothing else than a confused and incomplete enunciation of the secular ideal of the Laoistic artists, which now makes its first and late appearance in Europe. It has always been the motive force of the greatness of Chinese art.

Within the limits of a short article I cannot do more than draw attention to this Far Eastern conception of the Tao or universal law and spirit of the framework universe. It is the Tao and not the external appearance of things that the Chinese artist strives to represent. To render an art living, some abstract conception, some fervent belief must animate its lines. Christianity was real to the cathedral builders, as were to Egyptians

and to Greeks their mythologies, otherwise art degenerates towards dexterity, ingenuity, and imitation. For this reason, taking into consideration the modern trend of art, it is by no means useless to investigate with some little care the age-old æsthetic philosophy of China; especially as with but little modification its beliefs may be harmonized with those of modern scientific thought.

I have seen China accused of architectural poverty. To this I cannot agree. The aims, the bases of such an architecture have always been widely different from ours. Before we criticize we must become eclectic. Now, however, thanks to the slow converging of ideals that I have scantily traced, the separating gulf is fast narrowing; and though any direct copying of Chinese formulæ is, of course, to be eschewed, much may be learnt from this highly perfected art. We may take from it hints of the application of abstract principles. That is why I welcome the appearance of Dr. Osvald Sirén's sumptuous volume on "*The Walls and Gates of Peking,*" only regretting one thing: that it treats uniquely of what amounts to one example of one branch of Chinese architecture, whence arises an unnecessary impression of monotonous treatment.

Peking has many times been destroyed and rebuilt. If we may believe tradition, it already existed under the name of *Chi* in 2,400 B.C., but the founding of the present Tartar city was due to Kublai Khan, whence its name at that time: Khanbalic, the city of the Khan. The fourteen miles of walls were, however, only completed during the first half of the fifteenth century; while those of the Chinese city only belong to the late sixteenth. Repairs and reconstructions have naturally been continuous, and the Gate of Perpetual Certainty seems only to count twenty-five years of existence.

The interior of the wall is built of alternate layers of mud and lime-concrete, with occasional binding strata of brick. The average height is about 11 metres, and the width varies from 17 to 20 metres. The west wall is a little lower and narrower.



CHANG I MEN: THE OUTER TOWER.

From "*The Walls and Gates of Peking.*"



The foundation is 2 metres of concrete, on which is laid a low plinth of sandstone slabs.

In a splendid series of 128 plates Dr. Sirén depicts the wall, the sixteen gates, and the immediate neighbourhood. With the photographs no fault can be found; they betray a remarkable pictorial sense. To them are added fifty-four plans and elevations, of which two colour reproductions give us an idea of the polychromy of the two parts of the Yung Ting Gate, and so of the gates in general. The wall and tiles are grey, against them the red of the woodwork, the blue-green and orange of the friezes under the overhanging roofs tell admirably.

The conception of these gates is quite other than European. The wall pursues an unbroken way, unbroken save by a comparatively low rounded archway. On the wide wall top rises a separate building, which finishes in a double or treble roof. One would expect the arrangement to lack in unity, yet by crafty proportional ordering it does not. Often two or three rows of nearly square windows serve as transitional members between the bare stretch of wall and the complexity of the roof ornamentation. The eye is completely satisfied by this graded upward increase of detail. Could not some lesson be learnt from these gates in the management of the modern uniformity of façade? No European would have resisted the temptation to break the line of the wall with some kind of pier or column system descending to the ground on each side of the gateway. The æsthetic satisfaction that we get from these gates shows this to be unnecessary, provided the distribution of the accents be satisfactory, and the proportions completely harmonized. The faintest of buttresses is all that the Chinese designer allows himself.

In few places could we study so well the remarkable way in which Chinese architectural conception combines massive simplicity with highly intricate detail, in a single unit which benefits by the qualities of both.

In addition to the fine collection of plates Dr. Sirén gives us some 220 pages of explanatory text, the outcome of patient study. He traces the founding of the several cities. He gives tabulated lists of brick marks with a view to determining the age or repair dates of the different portions of the wall. He treats us now and again to word pictures of life and landscape in and about the Chinese capital. The volume itself is a remarkable piece of book presentation. Everything is considered even to a decorative decentralization of the plates. Some of them are slightly too near the inner edge of the page, doubtless because their position was calculated on the flat sheet, due allowance not being made for the curve resulting from binding. But one is reduced to carping criticism if one wishes to find fault. However well "The Walls and Gates of Peking" fulfils its own allotted task, it is still not the definite technical study of the art of Chinese architecture that would be to-day so full of suggestion, and that we wait for so long.

VERNON BLAKE.

## Swedish Architecture.

**Swedish Architecture.** By HAKON AHLBERG, with a preface by F. R. YERBURY. London: Messrs. Ernest Benn, Ltd. £4 14s. 6d.

This majestic book reflects great credit in the first place on Mr. Yerbury, who has been so largely instrumental in introducing us to the architecture of modern Sweden; in the second place on Mr. Hakon Ahlberg, who writes with sympathy and large views a critical introduction in so accomplished and pithy a style that it is difficult to believe he is not using his native tongue; and in the third place, and this is the object of the book, on the achievement of the Swedish architects of to-day and yesterday. The work of a score or so of men still living is illustrated in some 250 plates, the majority of which are photographs, but there are also a certain number of drawings and plans. We find the photographs the more attractive. Drawings suffer from reduction, and some of the plans are without a scale, and the legend often difficult to read. These small blemishes are unavoidable, except where plans are specially drawn for reproduction, and they are not such as to detract from the general impression of power and simplicity which the architecture here illustrated must make on anyone who studies it. Mr. Ahlberg, in his introduction, traces the rise of the modern movement to a reaction, in which I. G. Clason took a leading part, from the unconstructive licence of the nineteenth century. So we get an emphasis on fine work-

manship and fine materials rightly used. But the architecture does not aim at being a "direct expression of construction." The designer is rather fired by a structural motive, as Mr. Lallerstedt in his great brick archway to his university buildings, or Mr. Bjerke in his congress-hall for the Gothenburg Exhibition, and rises to an imaginative and striking solution. There is no perverse blindness to tradition and to what has been done before. Old native work is studied and measured, handicrafts have been revived, and the auxiliary art of furnishing raised to a position of honour. Of all this, Mr. Ostberg's Stockholm Town Hall, a proud achievement for a municipal body, is a conspicuous example. It was illustrated in our January number last year. The lesson which these works have for us, is the lesson of simple shapes greatly and imaginatively handled—a simple phrase but a difficult achievement. But as we turn the pages, and pass on from the Masthugg's Church, and the Engelbrekt and Hozalid churches to the electrical power works at Forshawud Falls and Mr. Johansson's wine store at Stockholm, we are inspired to feel that architecture has something to say, if we can only express it, to our own generation, as it had to the past; and this not by emptying our minds of what has gone before, and aiming at novelty, but by basing ourselves on the past, and aiming at power and significance.

W. G. N.

## Narcissus Americanus.

**The Autobiography of an Idea.** By LOUIS H. SULLIVAN. With a Foreword by CLAUDE BRAGDON. Cloth, 330 pp., 5½ in. x 8 in. Price 3 dols. New York: Press of the American Institute of Architects.

Grandpa knew the profound significance of a wholly truthful story of any human life. His grandson, Louis H. Sullivan, quotes this *obiter dictum* in the volume of autobiography now before us. Of course, it is the story of his own life, but with admirable detachment the author stands outside himself, always speaking of himself in the third person as Louis, and yet all the time giving himself the full benefit of the inner knowledge to which he alone had access. But could he use it with strict impartiality? Would he be able to fulfil grandpa's specification of "a wholly truthful story"?

Entering as a student the School of Architecture at the Boston Technical Institute, young Louis found there, in the person of Eugène Letang, a teacher of admirable skill and inexhaustible patience; but not even he could reconcile Louis to the Five Orders, which Louis regarded as "fairy tales of long ago," symbols of an art that was dead; an absurdly jejune prejudice. To get closer to modernity Louis must go to Paris.

Entered at the Beaux-Arts, he soon became more Parisian than the French. His description of the life there does not bore one as the oft-told tale is apt to do when less modestly recited. Next the scene shifts to Chicago, where Louis became assistant to Messrs. Burling and Adler. Ultimately the firm achieved renown as Adler and Sullivan. This partnership set Louis entirely free to develop his favourite formula, *form follows function*.

Naturally Mr. Sullivan came into contact with many of the protagonists of the modern school of American architecture. In particular he became very friendly with Daniel Hudson Burnham, whom he describes as "a sentimentalist, a dreamer, a man of fixed determination and strong will"—which is precisely what Mr. Sullivan might honestly say of himself. He has many racy anecdotes concerning his professional brethren of the days of his early manhood. He asserts that his partner, Denkmann Adler, was the only man of his day "who had the intelligence to discern that the matter of acoustics is not a science, but an art," and Adler turned this special intelligence to practical account in the Auditorium Opera House.

While it is true that the purely architectural interest of this book is scanty and casual, being subordinated to Mr. Sullivan's dreamily introspective philosophizing, he writes with facility a'ways, and sometimes with force. But the book abounds in purple patches which quicken our acquiescence in the caustic, but not unkindly verdict of an old professor on some of Sullivan's early poetics: "The language is beautiful, but what on earth you are talking about I have not the faintest idea."

J. F. McRAE.



*Original Drawings by Robert Adam.*

(Hitherto unpublished.)



Plate II.

XVI.—CLASSICAL COMPOSITION, 1782.

May 1925.







Plate III.

XVII.—CLASSICAL COMPOSITION, 1782.

May 1925.





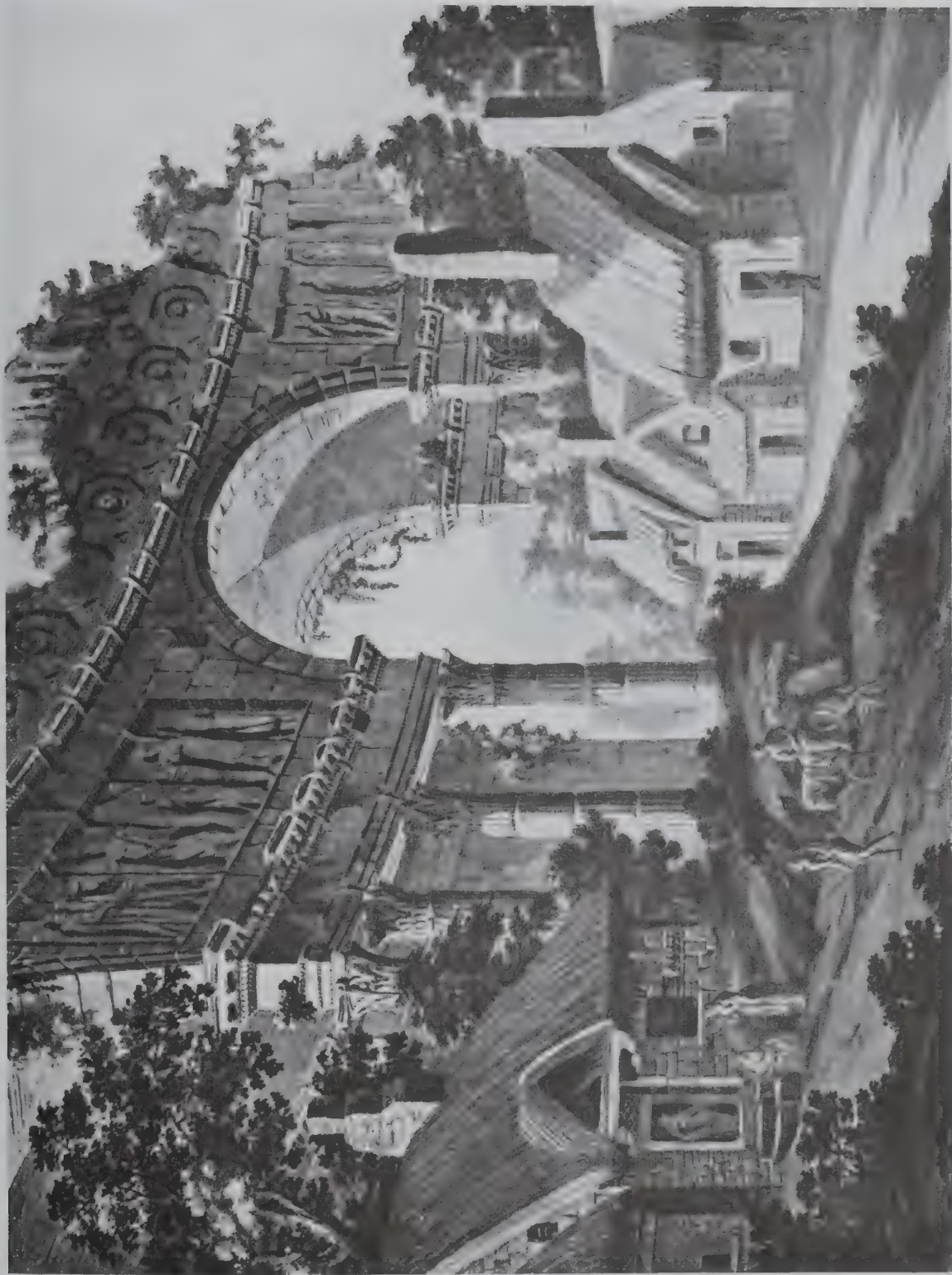


Plate IV.

XVIII.—CLASSICAL COMPOSITION—1782.

This is the last of the series of eighteen Classical and Romantic Compositions selected from the drawings of Robert Adam for publication in *THE ARCHITECTURAL REVIEW*.

May 1925.





# THE ARCHITECTURAL REVIEW

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EXAMPLE OF BRONZE SCREEN WITH GLASS PANELS.







Plate I.

June 1925.

MARLBOROUGH COLLEGE WAR MEMORIAL.

W. G. Newton, Architect.

## In the Train to Milano.

IT rather appealed to me as a traveller; even to one who travels merely for the sake of the journey, it was decidedly entertaining. And as I had only been asked to inspect and report on *possible* tumble-downs, I should be earning my ten thousand a year without any discomfort, without going a mile out of my usual rounds.

The two men had got in at Bologna and, after one hour and one minute, out at Reggio. I was alone to think it over. It had been one of the strangest of meetings.

I was only once in America—I had stayed there for about a year, and during the time had met my friend, T. O. R., whom we will call Thomas Oregon Rood. That is not his real name, but, until the whole matter about which I am writing is settled and signed and the legal business arranged, I cannot disclose names.

The moment T. O. R. got into the train he saw me: he came straight into my second-class compartment, bringing his friend, a co-worker, and we chatted for a few moments about the two parrots. T. O. R. is one of the very best fellows I know; he had lived in Paris for five or six years managing one of the big stores there, and it was only by chance that he was in America when, in 1913, I happened to be called over there. And here we were once more together. And this is what he said:—

"Look-a-here, Francois, my next shunt is Modena: I can't stay in this little train longer than one hour, but in that hour we can strike a glide." (You know American, of course, so I needn't stop to translate.) He shouldered his briefcase towards his companion and went on. "This wannaper here has the contracts, and you can sign one of them, or not, as you like before I get out, or later, and send on. It's a clucker-bag ramp, anyhow. Dead sure, as the English say."

"What is it?" I asked.

"It's this," he said. "My company has a capital of one hundred and forty-five million dollars. Its business is art. Its art is to restore, preserve, and rehabilitate the ancient monuments of Europe—and Asia," he added.

"By monuments we do not feature the statues, but the buildings which are monumental. Something of the Italian leaning—national monuments—St. Peter's—St. Paul's"—he looked at me and glowed, then cocked his head and clenched his jaw. "You take me up with some wash," he went on, looking at me sadly for a moment. I had never heard the word "wash" used in that sense; in fact, I wasn't sure what sense was implied, but that could pass.

"St. Peter's is one of our first jobs."

"How do you mean?" I asked, knowing what he meant.

"Why, look-a-here—here's Rome—was there yesterday. St. Peter's. Will Blam had sent us a report on its insecurity (J. L. Blam the journalist—you remember Blam)—we fixed up a meeting with Cardinal X. Swift, and in less than an hour after my little chat in the sagrestio, I quitted

the dangerous place, leaving behind me a blessed contract for them and for all true Catholics.

"It will take eighteen million dollars to prevent that crypt from collapsing, and the dome from cracking in nine places. Well, so much for Rome. I got to Bologna this morning by seven o'clock. I saw the Sindaco about the leaning tower and St. Petronio. The cathedral is to have its missing parts added or the entire side near the Vignola arcade will fall out, and the tower will be made straight: it's a small city, we shan't bite them for more than two and a half million dollars.

"Our company is the United ZOZ Reinforced Concrete Co., chief offices Cincinnati, with branches in Paris and Leipzig.

"We have accepted only eight hundred orders so far, and these orders will bring us in a profit of over seventy-five million dollars.

"Our bee-line objectives are *Cologne Cathedral* entirely re-spired; *Rheims* to be enclosed in a concrete case with special lighting to reproduce the old sun effects of light and shadow. *St. Peter's* as I told you. *St. Sophia* at Constantinople—that's to be made floating so as to go to the infidels who won't come to her. *The Alhambra*—no, not the chip in your city, the thing in Spain. Its life's hanging on a thread; it's to be propped and overlaid, bundle-dried, and you'll not know the place. That makes five. The four other large works are the *Quirinale*, Roma; *Milan Cathedral*, and *Bologna Tower* and the *Leaning Tower of Pisa*, which I have just settled to save, and I thank God for it."

"What about the Parthenon?" I asked.

"Ah, you've hit it!" cried T. O. R. "The Parthenon is finished, done for, and a dam disgrace it is that two hundred years ago we Americans didn't do what we are doing now: we were asleep, we were trampleising.

"Still, better late than never, and if the eighty thousand monuments which God has given mankind, and which are still bright, can be saved we intend to do it. Do you follow me?"

"Not quite; but you are going to reconstruct all our monuments?"

"No, laddie, not that. To reconstruct is to brutalize—barbarous methods we'll have no truck with. When we've done our work your treasures won't look a wisp other than they do now. We are going to save 'em for you—clinch 'em with concrete.

"Of the eighty thousand monuments we have as yet only reports on seven thousand three hundred of them, and eight hundred orders. Not one of these eight hundred monuments can possibly be standing in 1929 unless they are reinforced, rehabilitated, and receive a treatment of underpin-concretion. We plan to get the work done by 1927."

"What work?" I asked.



"The eight hundred orders, and an outline of another eight hundred. And now we come to you.

"There is a bunch of fifty-nine national theatres on our books. I've no time to inspect theatres, and I want you to do that. You shall have the list, letters of entré and habilitation—passes to all the owners. You must inspect 'em for me—no hurry—theatres are small stuff—get twenty-five of the theatres by August and it'll do.

"Your fee \$50,000 a year, for three years. Inspect, report, visualize the weak points; all else is flo-push, take it from me. Snobble the danger points—chandelier, roof, balconies, and the four exterior walls.

"Our price for an underpin-concretation of a theatre—national theatres, no others, mind you—is two million and a half dollars. That'll establish the old jewel for another thousand years." He looked fine and grave.

"But even in a hundred years," I said, "perhaps mankind will not want its 1925 or its 1830 theatres: in three hundred years, maybe, many of its fifteen hundred cathedrals, even when pinned-under, will be in the way."

"That's all been calculated—that's part of the sacrifice we are making," he answered. "When a work is a good work—a real bully, straight-to-God work—no fear of sacrifice must embarrass the work.

"If in five hundred years St. Peter's is off the track as an old pray-place, we shall have the rights—the first refusals, mind you—of using it in our European visiting line of progress and culture. As an historic landmark on our horizon-vista it comes along a clear first on our list."

The brakes were working, the station reached.

"We get out here; come along, Doc. Good-bye, Francois. The thing is fixed up all right. You'll take it on—here's the contract—sign it and write me—American Express, Paris. Say, but it was bully to have had all this time with you hearing all your news. It's been great."

He went. I was left alone. I am alone now. I am nearing Milano. I begin to think that the New Sacrament *must* need underpin-concretating if thousands are not to perish.

FRANÇOIS M. FLORIAN.



FUNCHAL CATHEDRAL, MADEIRA.

*From a pen drawing by Keith Murray.*

## Studies in Madeira.

THE town of Funchal on the Portuguese island of Madeira, so well known to those wise people who go south to avoid the European winter, has been overlooked almost entirely by the architectural historian. Probably there is little there to attract serious attention in any important work, with the exception of the cathedral (described shortly by Maedecker as "insignificant"), which is discussed by Walter Crum Watson in his "Portuguese Architecture."

But the wandering visitor is struck by some few small buildings and occasional details which seem worthy of notice. Unfortunately, in the short time at one's disposal, one was unable to find anybody among the local residents who could give any information at all about these matters—dates and so forth—and the guide-books were useless, so one had to be content to sketch what attracted attention, and leave it at that.

At the first sight of Funchal from the harbour one is struck by the strong contrast of glaring plaster wall surfaces, accented by hard, black lines of decoration, and on closer examination it is found that all facings are made of the local hard, black basalt, which forms the steep shingle beach in front of the town.



FUNCHAL CATHEDRAL.

The chief building of this picturesque town is the cathedral, of which two sketches are shown. It was built between 1485 and 1514. One is repelled at the first sight of the west front, painted a flat dark red, probably the worst Gothic elevation in existence, but the other elevations, however, are attractive in their plainness, and have the distinctive local character of plain white wall and black markings. The small round-headed clerestory windows are placed in an unusual manner over the piers instead of over the arches. There is a large tower by the north transept, with a square tile-covered spire; and the small eastern chapels have an elaborate cresting and tall twisted sugar-candy pinnacles.

The chief feature of the interior is the exceptionally fine roof to the nave and transepts, of Moorish design, similar to that at Caminha. This roof is of cedar, and is in three divisions—two sloping sides and the flat centre under the collar ties, with the rafters knotted together in great elaboration, and the flat part entirely covered with interlacing strips in intricate pattern—the whole being decorated in colour. The reredos and choir stalls are of considerable interest. The stone details of



A FARM GATEWAY AT FUNCHAL.

*From a drawing by Keith Murray.*



piers, arch mouldings, etc., are thin and poor in quality.

The several smaller Renaissance churches and chapels in Funchal seem to divide into two groups—one of simple character, with very crude and immature detail—the other of pronouncedly baroque type, and of much more sophisticated detail; the usual plain plaster walls and black basalt facings being common to all of them.

Drawings of two of the latter type are shown, the church of V. M. of Carmo, and the chapel of the Conception, the former of simple proportions, but rather thin in detail. The chapel of the Conception (which is not mentioned in any guide-book)—a tiny building about 18 ft. wide situated in a street so narrow that a good photograph of the front is impossible—shows character and detail which is a great advance on the earlier seventeenth-century work in the town. The mouldings are of good design, and are perfectly cut, the hard,



A STREET IN FUNCHAL.

black stone showing perfect arrises. This is the best example of the type in Funchal; the proportions being good, and the elaborate curves of the main cornice, and of the linked door and window, unusual.

Another doorway, dated 1619, from the ex-convent behind the church of the Collegio, now used as a barrack, is much earlier in character as compared with the two churches shown, and has a curiously Elizabethan feeling in its simple detail.

Gateways to farms and villas are found during walks around the steep, cobbled paths on the hills at the back of the town. Many farmhouses are surrounded by high walls, and the entrance is often given prominence by lifting the wall in heavy baroque curves over the doorway. The villas themselves are of the plainest description, and are of no architectural interest. A drawing of one farm gateway from Funchal is illustrated on

page 223.

KEITH MURRAY.



THE CHAPEL OF THE CONCEPTION.



A CHURCH IN FUNCHAL.



FUNCHAL.



FUNCHAL.

*From pencil drawings by Keith Murray.*





THE CHURCH OF V. M. OF CARMO.

*From a drawing by Keith Murray.*

CHAPEL OF THE CONCEPTION.  
FVNCAL MADEIRA



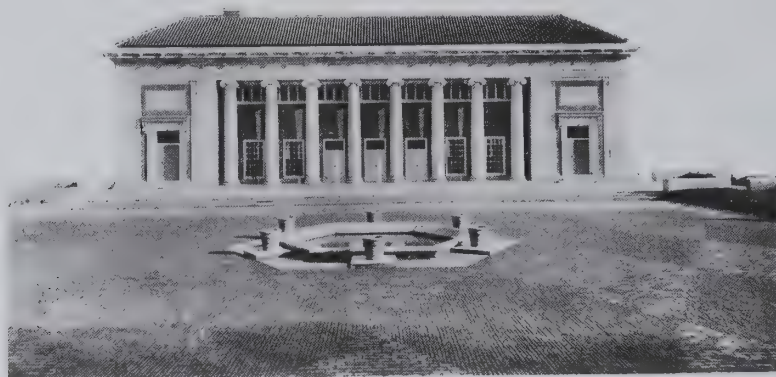
THE CHAPEL OF THE CONCEPTION.

*From a drawing by Keith Murray.*



# Marlborough College War Memorial.

Designed by W. G. Newton.



THE new War Memorial Hall at Marlborough is the work of Mr. W. G. Newton. It was won by him about four years ago in a competition open only to old Marlburians and, like many other good buildings before it, has undergone considerable modification since its first conception as a prize-winning design. Lack of funds, and not second thoughts, prevented the architect from seeing his original dreams carried out; whether or no this was a fortunate circumstance it is difficult to say, and in any case at this juncture an unprofitable one to discuss. It is, however, of some importance and great interest to examine closely the first design, for without doing so a true appreciation of the building as it came eventually to be carried out cannot well be arrived at. The first design was not scrapped, and a fresh project made, but rather was it skilfully whittled down. This must have been a heart-breaking business, and it speaks volumes for the architect's pluck that there is no trace to be seen of his pruning-knife.

The site chosen by the College authorities was a water-meadow with its northern boundary lying along the Bath Road. To the east, but on considerably higher ground, stands the school chapel, a lofty stone structure and a fine example of Bodley in his best Gothic vein. It bears singularly little relation to any of the other school buildings adjoining it, all of which are brick. That, however, is not uncommon with religious edifices. The desire was to make a processional way from the west doors of the chapel to the new Memorial Hall, the primary uses of which were to be as a speech-room and concert hall big enough to hold the entire assembled school. The questions to consider then were, firstly, should the new building be in stone, and wear the mantle of Gothic, and so play a polite second fiddle to the chapel (as it most certainly would have done), or, on the other hand, should it take no notice of the chapel? Should it say: "You, most excellent chapel, being an ecclesiastic building, very properly and proudly raise a Gothic head serenely to the skies, whereas I, being for different uses, shall not attempt to copy you either in shape, material, or style."

It was not, of course, a difficult question to answer,

bearing in mind the requirements of the College. Mr. Newton, anyhow, adopted the second alternative, which was, I think, the one most architects of to-day would have followed, and there is but little doubt he was right in so doing.

The second question of where to site the new building was a much more difficult one to determine. At first glance it looked as though it ought to be on an axial line through the west doors of the chapel on the other and far end of the site. This would have given a square-on view of the Memorial Hall from the chapel, certainly a very important consideration, when it is remembered that a processional way from that building was demanded. There were, however, other and more cogent reasons for not taking this course. The Bath Road had to be thought of for one thing. If the main façade had been placed so as to face the chapel doors the building would have presented its back for a long distance to anyone approaching Marlborough from the west, and could never have been seen at its best from this very important highway. Further, it would have faced east and west, which, for reasons to be discussed later, would not have suited its plan at all; and, lastly, fronting the chapel, as it would have done, it might have provoked an unseemly challenge with that fine Gothic edifice, and would in any case have obstructed the beautiful view from the chapel over the water-meadows.

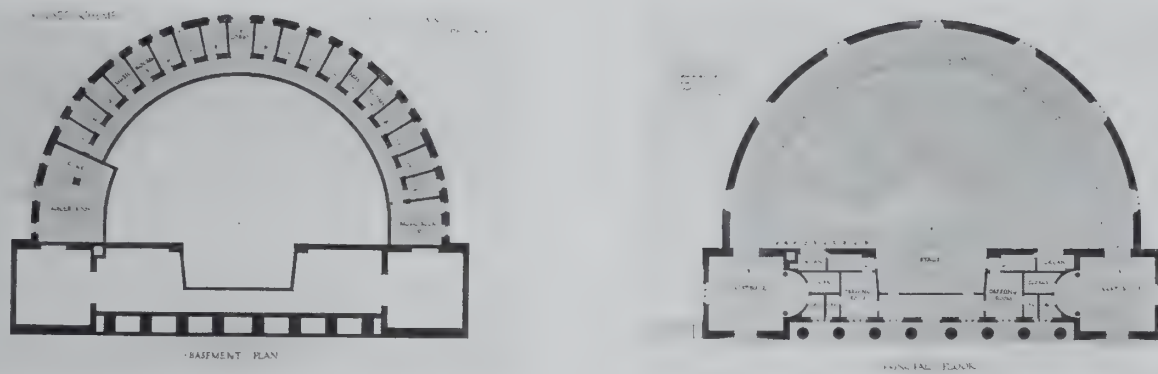
Mr. Newton then, in consideration presumably of these reasons, put his hall directly facing the Bath Road, and was set back. In this way he got the compass points he wanted, viz., north and south; he made no challenge with the chapel, indeed, he very delicately gives way to it, and, lastly, he ensured his principal or, rather, his only façade being seen from the highway.

The decision he took, now that it has been made, looks a very obvious one, but for all that the lure of having the front of a sparkling new building burst upon the eye as one leaves the sombre depths of the chapel must have been tempting.

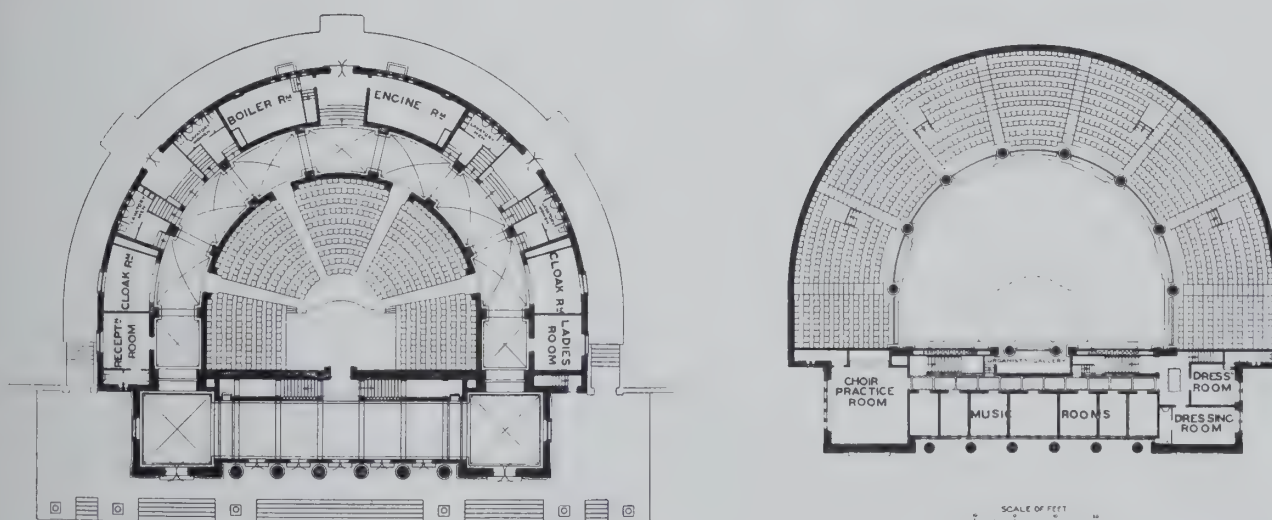
The drawings of the first scheme are dated April, 1921. The plan adopted was a long, rectangular entrance hall, a block, three floors high, behind which and slightly higher rose the main body of the auditorium which was to



The Final Plan.



The Second Plan.



The First Plan.

THE FIRST, SECOND, AND FINAL PLANS FOR THE HALL.



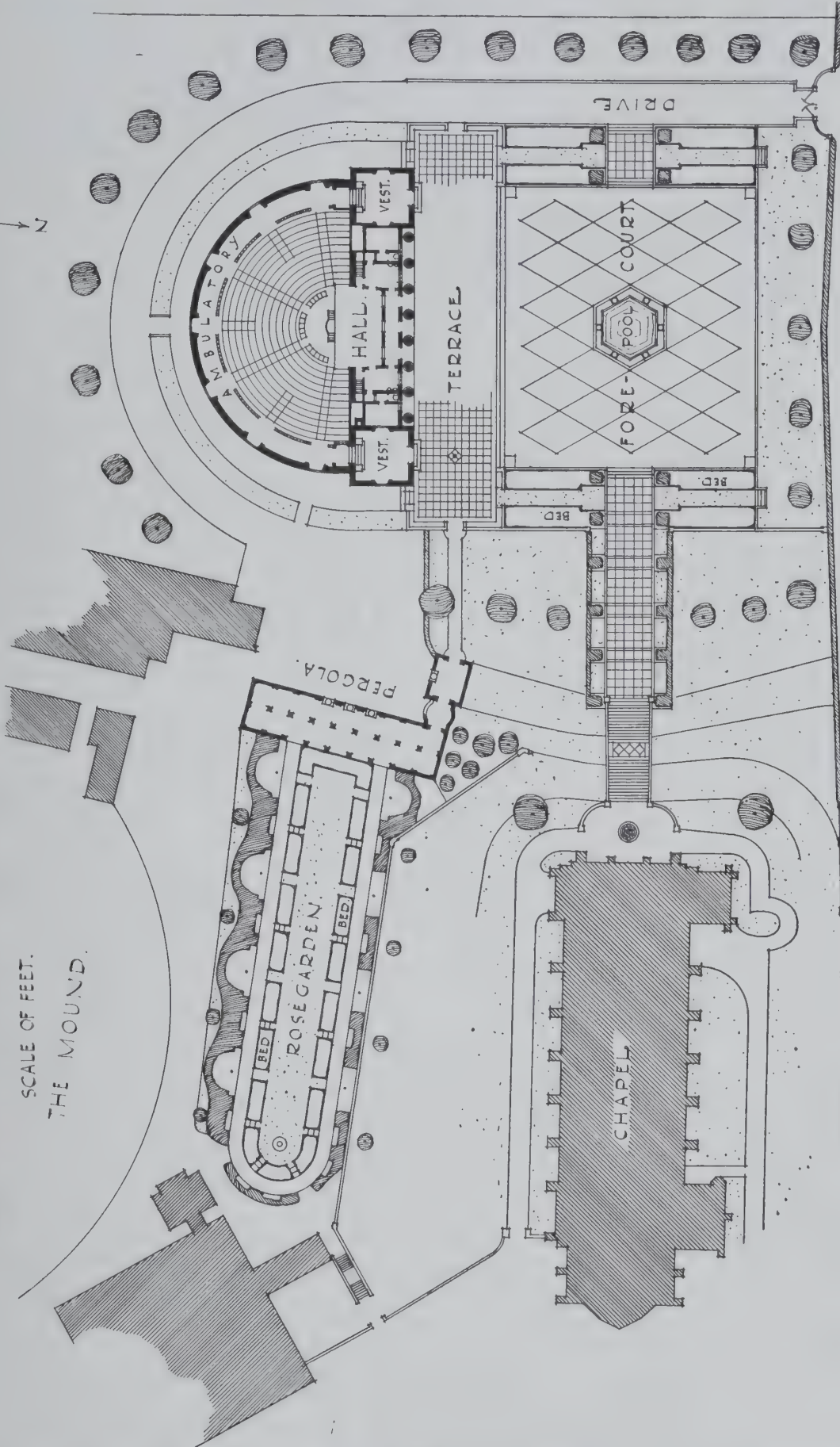
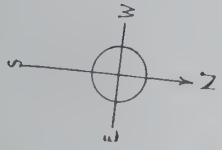


THE MAIN FRONT, FROM THE FORECOURT.

MARLBOROUGH MEMORIAL HALL & GARDEN.



SCALE OF FEET.  
THE MOUND.



BATH ROAD.

A LAY-OUT OF THE WHOLE SITE.





THE HALL, FROM THE DRIVE.

semi-circular in shape, and just wide enough to make its form felt when seen from in front.

At this time, it must be understood, there was no demand on the part of the College authorities for theatrical performances to be considered. Consequently the necessity for a proper stage behind a proscenium opening had not to be faced, a fact which materially influenced the plan. The whole of the ground-floor space of the rectangular hall is occupied as an entrance foyer to the auditorium behind. The audience enter the main body of the building from this foyer through doors to the right and left, while a central door gives straight on to the back of the concert platform, which is projected its whole depth into the body of the hall. On each side of this central door, staircases lead up from the foyer to two floors above which are used for choir practice rooms, and such-like, and a part of which holds the organ. Thus it will be seen that audience and players enter the auditorium from the same side, an ingenious, if somewhat unusual, arrangement.

When the audience leave the foyer to gain admittance into the hall, they do not enter it direct but find themselves in a semi-circular access corridor which runs right round the building. On the outside of this corridor between it and the outer main wall come a series of cloak-rooms, emergency exits, and staircases. On the inner side is the semi-circular auditorium with its seats arranged in gently sloping tiers. These stop against the inner wall of the corridor, which is

made to act as a base to a row of fine columns which support a main cornice with a clerestory running immediately above. Behind these columns there rises a further and quite separate tier of seats which are supported on the roof of the corridor, and these in their turn run back to the outer walls. They are reached by the staircases which open off the access corridor. This portion of the building is top-lit while the centre gets its light from the clerestory windows, which do not open direct into the outer air, but borrow their light very ingeniously. Reference to the section published makes this clear. The building is flat-roofed, and on the outside divided into seven radial bays by means of great beams which run like the spokes of a wheel, with two parallel-sided bays stilting the semi-circle on to the rectangle of the entrance hall.

There is little doubt that the lighting of the auditorium would have been very impressive. It is easy to picture the fine columns delicately gilded here and there with shafts of sunlight from the top-lit spaces behind them, while above a band of subdued light from the clerestory fills the upper levels of the chamber itself.

Such, then, is a rough outline of the main features in Mr. Newton's first scheme. Excessive cost forbade its execution, and the architect found himself faced with the old but none the less bitter problem of having to cut down his design and in no uncertain manner. This was not all, for he was requested to arrange the planning of a stage to hold theatrical





THE HALL, FROM THE NORTH-EAST.



THE AUDITORIUM, FROM THE SOUTH.





THE MUSIC-ROOM ENTRANCE.





THE FORECOURT AND WATER-MEADOWS, FROM THE STEPS OF THE CHAPEL.

The Hall was not built when this photograph was taken. The site can be seen on the left, whence it now faces across the forecourt to the Bath Road on the right.

performances. The plans had got to be altered in any case. It was a golden opportunity to reconsider the requirements. A transitional stage between the first scheme and the one that was finally carried out was then arrived at. Here we see the semi-circular auditorium still adhered to, but much reduced; the ceiled access corridor is gone and with it are the columns (a bitter blow) and the arrangement of the seats on two levels. The stage is pushed back for about two-thirds of its depth, out of the body of the auditorium and into the foyer behind. Two separate vestibules are made, one at each end, and the spaces between them and that occupied by the stage are used for cloak-rooms and dressing-rooms for audience and players respectively.

A flight of steps leads up from each of the vestibules to land in a semi-circular gangway running round the top of the auditorium, whence all seats are approached. The elevation of the main rectangular façade is not much altered. It is slightly lengthened, one or two more columns added to the shallow colonnade. The real difference is, that this time the semi-circular auditorium is completely masked by the rectangle of the block, and is not felt at all when the building is viewed from in front. The whole structure is reduced in height, the front block now being only two stories high, instead of three, the auditorium no longer rising above its roof line.

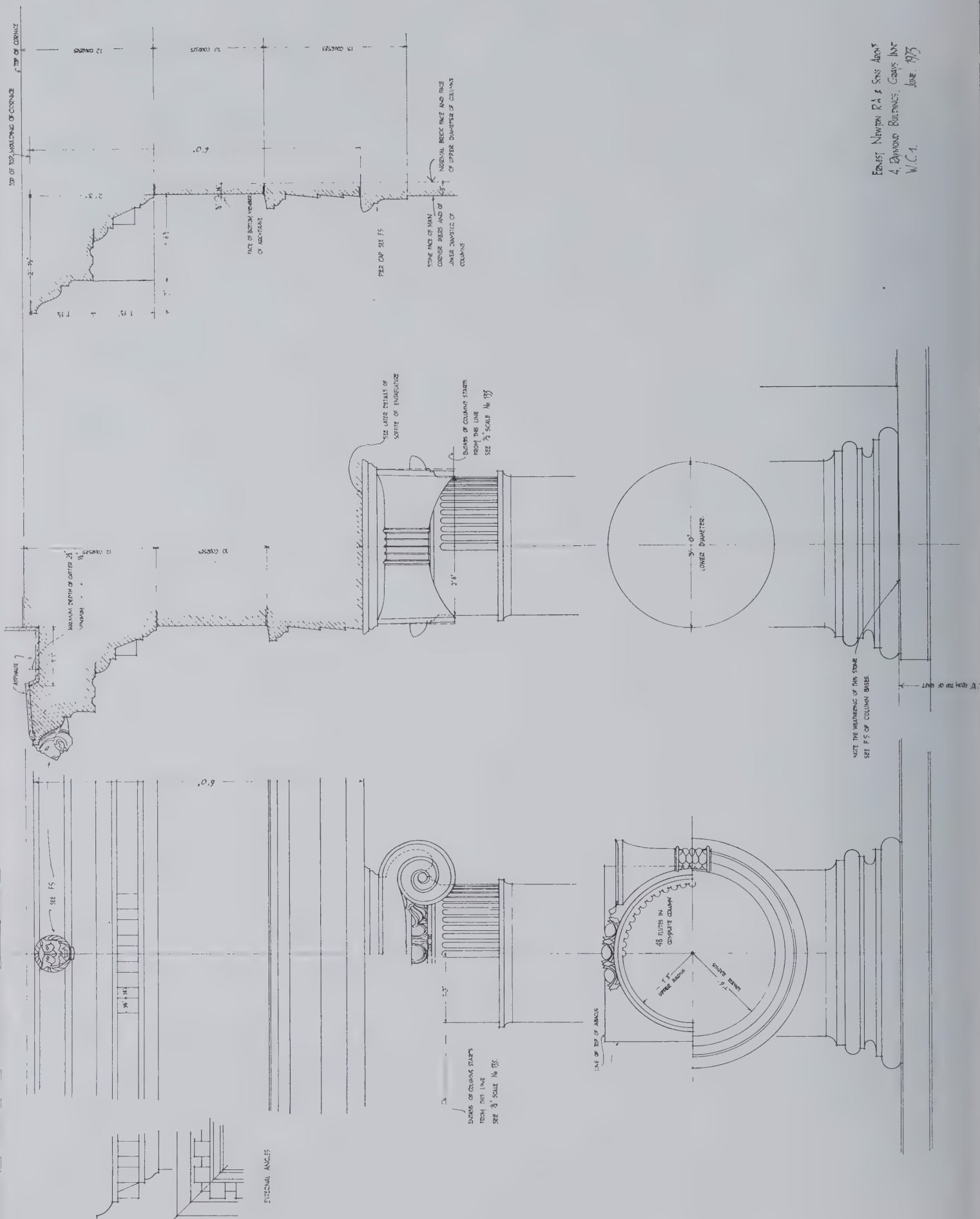
Now we come to the final design as it has been built. It

differs very slightly in plan, not at all in any important detail. The entrance vestibules are different in shape, the semi-circular apses are gone; the back of the stage is differently arranged. The entrance vestibules do not lead straight into the gangway, but the approach from one to the other is now broken by two charmingly designed little pavilions. Otherwise no serious change has taken place.

The best way to approach the new building is from the chapel. A long flight of stone steps leads down to a great brick-paved court with a shallow pool in its centre, a pool of brilliant blue and gold. If you come this way the memorial hall is on your left. It stands on a broad stone terrace raised slightly above the level of the forecourt. As you stand outside the chapel doors on the top of the staircase the semi-circular auditorium is seen curving away behind the main façade, then it gradually disappears as the steps are descended and a fuller view of the front is obtained. The first impression is one of complete assurance and considerable dignity. A row of splendid Ionic columns, rather massive for their "order," with many white-painted openings set in red brickwork behind them; on each side startlingly vivid green-painted doors obviously mark the entrances to the two vestibules; above the doors plain oblong panels in stone which, strangely enough, Mr. Newton refuses to have inscribed. On approaching closely to the building one is soon impressed with the scholarship and technique of the detail.



ERNEST NEWTON R. & SONS ARCHT.  
4. RAYMOND BUILDINGS, GRAVEY INN  
W.C. 1. June. 1973



Every surface shadow and line has been carefully and ably handled. The main cornice, of which a drawing is published, is notably successful. I am not sure but that the green painted doors are a thought too clamorous, and that either bronze or lead might well have been preferred, even if they were a more obvious choice. However, that is but a petty criticism of what is really a fine and most successful façade.

Once inside the entrance vestibules one is pleasantly dominated by a silence that, while being in no way oppressive, at the same time succeeds in being a sympathetic one. The severe, but not too severe, doorways leading into the auditorium are executed in Hopton wood, the legend "Remember" carved over their lintels. The vestibules are ceiled with very flat saucer domes in white plaster, so flat as scarcely to be considered domical at all.

Once past the threshold of the entrances into the auditorium, the effect both on eye and ear is harmonious and delightful. An unexpected silence reigns over the chamber. The floor of the ambulatory is paved in cork, stained down and waxed. Round the outer walls there hangs in loose folds a continuous line of richly-toned arras, broken only by the long sash-barred windows which light the room. The arras is hung in shallow recesses so that its folds shall not break in front of the planes of the window architraves. This device of hanging arras round the walls is to be commended for two good reasons; principally it helps the acoustics of the room enormously, and secondly it gives a welcome line of colour round the walls of the building, which otherwise might have looked too cold and bare. The arras is not carried right down to the floor line, but is stopped about 5 ft. short of it, so that a dado of ancaster stone can be carried round the ambulatory. It is on this dado that the names of the dead are inscribed.

The seats which are approached from the ambulatory by radial paths cut through them are set on wide concrete steps and arranged in the shape of curved benches without arms. Made of Indian grey wood, they are a cool mauve-grey in colour and very becoming to see in a mass.

The proscenium opening which is square headed, is simply treated. A fine wide moulding in polished plaster with beautiful subtle contours is all that marks it save for a richly modelled keystone, the work of Mr. Esmond Burton (another Old Marlburian) at his best. The curtains are of royal blue, with the arms of the college worked in heraldic tinctures on each side.

Behind the proscenium opening all is as bare as a bone. The back wall, left in dead-white with a number of oak doors



THE KEYSTONE TO THE PROSCENIUM OPENING.

By Esmond Burton.

in it, is not carried up the whole height of the opening, but left short, so that a cross gallery can be made use of; it is in fact merely intended to be viewed as a background for scenery, for those occasions when there is no scenery. The seven stage openings are furnished with curtains hanging in heavy folds of gold and black. On each side of the proscenium opening are two gilded plaques, which serve as an excuse for concealed lights. Their main purpose, however, is to break up a rather bare expanse of wall. If not too closely examined they represent the art of Phœbe Stabler very pleasantly.

The auditorium is lighted from large gilded wood lanterns hanging from the ceiling, while a subsidiary row of standard lamps is placed round the ambulatory. One has a feeling that here are the pale ghosts of the columns of the first scheme.

Under the ambulatory the space is used for music rooms. When I visited them there were about twenty boys playing twenty different airs, one in each room. With the door shut, Mr. Newton turned to me with a smile of triumph. We could not hear a sound.

Out into the sunshine once again, we strolled round the curved back of the building and entered into a newly-finished rose garden built on the site of the old school laundry. It lies there under the shadow of the chapel bank. Here in fact is a holy precinct. The chapel on its mound, the quiet garden, the empty space of the great brick forecourt, the memorial hall itself, all combine for one purpose. They are monuments to youth not death. They do not deter, they are not awe inspiring but are bright, kindly things. It is because he has struck this note that much of the success of Mr. Newton's scheme is achieved. Departing from that frightful "Onward-Christian-Soldiers" spirit that so permeated nineteenth-century "scholastic" architecture, he has gone for his inspiration to the "Castle-inn" of old Marlboro. That famous building is now one of the school houses. It was originally the home of a fine lady and is an enchanting example of all that was good in seventeenth-century architecture. He has done just the same thing in his treatment of the interior of the memorial hall, the ghastly anæmic polychromy we all know too well is not to be found there, but rich colour is used in huge splashes. A gilded faun with his pipe takes the place of St. George, a fat, bare cherub holds the mitre of the school arms, and lastly there are no texts from Ezekiel painted anywhere. A benefactor has presented the water meadow on the far side of the hall so that one day a winter garden may be carried out. This will prolong the axis from the chapel and complete the whole scheme.

DARCY BRADDELL.





THE MAIN ENTRANCE.



IN THE VESTIBULE.

Looking through the Main Entrance door to the Terrace and the Forecourt. A photograph taken from the top of the steps shown in Plate II.



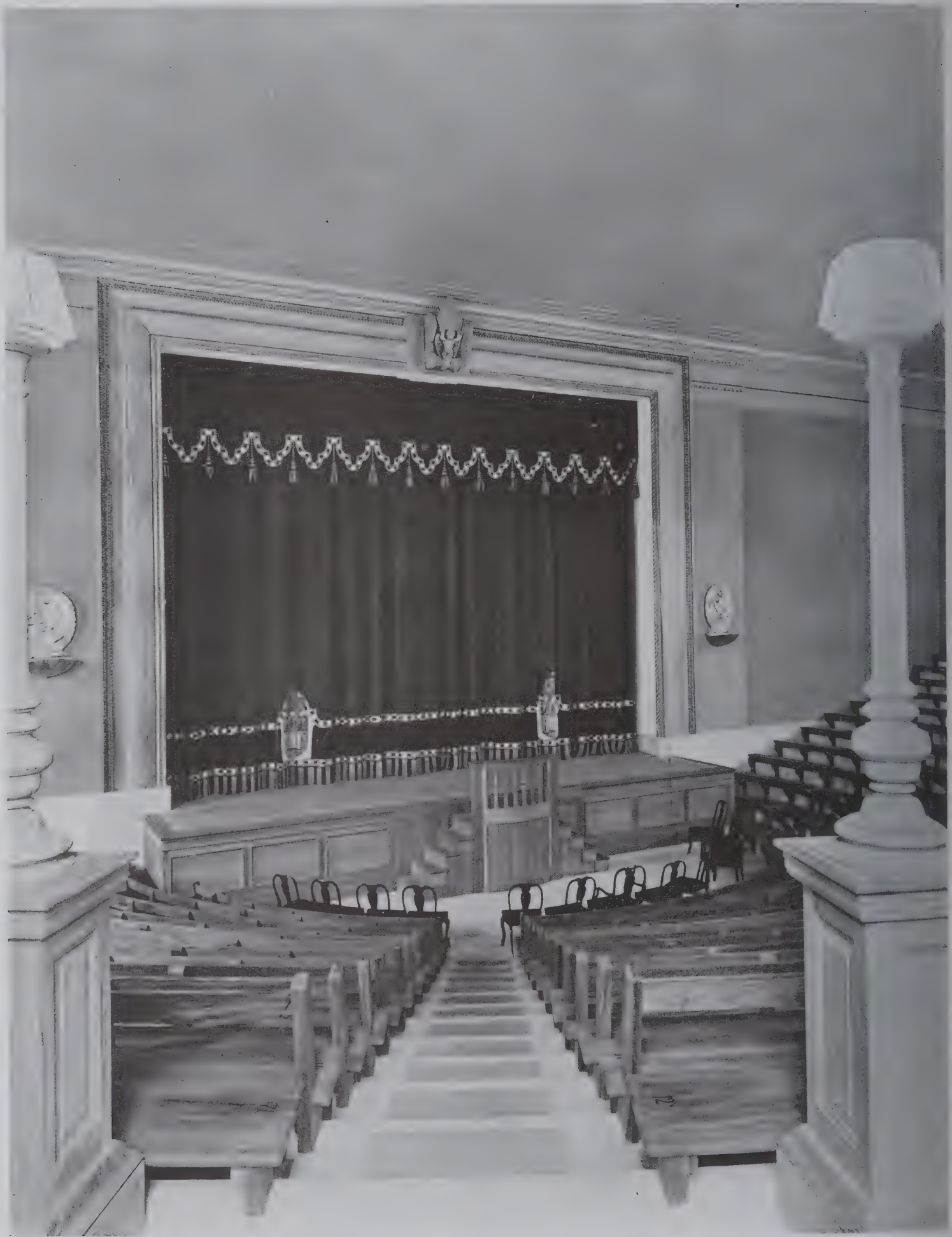


THE PORCH CONNECTING THE VESTIBULE WITH THE AMBULATORY.



THE AMBULATORY.

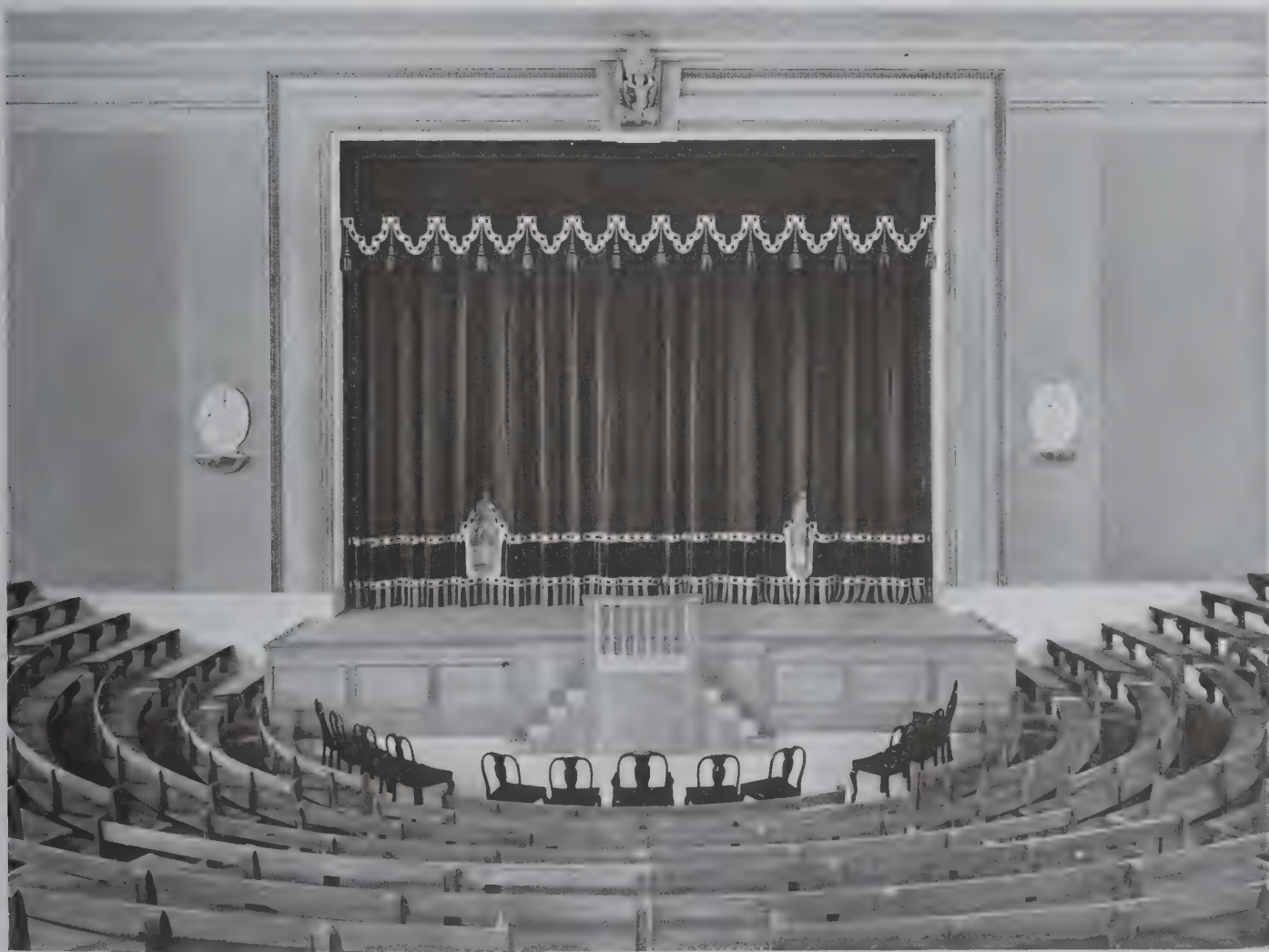




THE HALL, FROM THE AMBULATORY.



THE HALL.



THE STAGE AND PROSCENIUM WALL.



# The Old Italian Farm.



1. BUFFALOES AT WORK ON A FARM IN THE CAMPAGNA.

THE appreciation of old rural buildings on the part of architects is quite recent, at least in Italy. This is proved by the total absence of all literature on the subject. Architectural bibliography, while counting hundreds of works on civil and religious architecture, has not one single book on rural buildings, if we except what has been done by Arch. Jona on the peasant houses of Amalfi and of the Valley of Aosta and some occasional articles on the more characteristic specimen of Apulia and Sardinia.

Up to now painters alone seemed to be aware of the charm of old country homesteads, but, of course, from a merely picturesque standpoint. Now, at last, a few of our younger architects have become alive to the importance of such buildings and of their various local characters, to which can often be traced back the development applied to civic buildings of the same region. And it is even here that the danger lies; those charming features, like small loggias supported by square pillars, the external staircase, the porch, etc., would lose what represents their chief quality, i.e. adequacy to a purpose, if inserted without any discrimination into a town building.

One of the most promising among young Italian architects, Plinio Marconi, is now trying to adapt some of the special

features of the farms scattered in the Campagna and in the Tiber Valley to a garden city, with whose construction he has been entrusted, near St. Paul, just outside Rome. The small houses, each with its own plot of ground, are both comfortable and homely, and in perfect keeping with the surrounding scenery.

As a general rule peasants' homes belong to two categories. Especially where political conditions maintained the need of feudal fortresses and castles, they have, as it were, grown out of the old tumbling walls, as if still seeking their support and protection. Except where, as in the case of the Odescalchi farm (Fig. 4), they belong to wealthy families, able to spend money on them, and using the old towers with artistic aims, ancient feudal remains are chiefly used where local architecture does not demand a proper farm with granaries, haylofts, stables, etc., such as are required in other districts where agriculture is more advanced.

Figs. 2 and 5 show two very picturesque specimens; the first in the Tiber Valley, where the house is almost exclusively used as a dwelling for the members of the family; agricultural life there is almost limited to the tending of sheep, and these, in the cold winter nights or in rainy weather, huddle together under sheds. The second (Fig. 5) lies on the slope of a mountain





2. A PEASANT'S FARM NEAR TIVOLI.





3. A FARM ON LAKE TRASIMENO.



4. A FARM BELONGING TO PRINCE ODESCALCHI.

in Piedmont, and here, too, there is no reason for big farms, as there are no large properties. Each peasant has his own few fields, generally producing Indian corn, of which one can see the cobs drying on the balcony, hung up as to form a sort of golden wall. They simply blaze in the September sun, and when the vine festoons mingle with them they make the most charming picture.

A typical Italian sight is the classical shepherd's hut still to be found in the Campagna; I remember visiting one near Anzio; none of them have proper chimneys, and smoke filters out as best it can. The picturesque house on Lake Trasimeno, the Umbrian lake beloved by St. Francis (Fig. 3) shows a more advanced agricultural life; the white oxen for which Umbria is well known replace the buffaloes of the Campagna. (Fig. 1.)

The characteristic feature of the small loggia with



5. A PEASANT'S HOUSE IN PIEDMONT.

square pillars in brick and mortar is offered by the sun-scorched corner in the ancient Corneto Tarquinia (Fig. 6), the village which once dared to brave Rome; this was the seat of sacerdotal learning, where the Augures acquired their divinatory gifts. The loggia is the one common link between the more distant farmhouses. One finds it in southern Italy as well as on the northern mountains; an evidence of this is Fig. 7, a fifteenth-century farm in Angolo, in Val Camonica above Brescia; in this case the pillars are made of red sandstone. In many instances, especially in central Italy, the peasants still follow the old custom born in the times when everyone repaired to fortified enclosures for the night and went out to the fields with the day. Bagnaia, the lovely old piazza of which lies within the inner court of the castle, is an example of the kind.

LISA SCOPOLI.





6. A FARM CORNER IN CORNETO TARQUINIA.



7 A FIFTEENTH-CENTURY FARM IN ANGOLO.



# Can Waterloo Bridge be Saved?

IT would seem that Englishmen are slow to value fine architecture for its own sake. If a building is connected with history, especially with persons and events associated with centuries long ago, if it took form in a civilization very different from our own, then it gains public respect. Unlike the great masters of literature, architects, unless they have some other claim to fame, receive scant recognition as great men. Even Wren himself receives tribute as much because he rebuilt London after the Fire, and was great in other walks of life, as because he built so ably. Vanbrugh is only known to the public on account of a neat epitaph.

Lie heavy on him earth, for he  
Laid many a heavy load on thee.

Hawksmoor, Gibbs, Chambers, have scarcely been heard of. Where except among architects are their names spoken? And the architects of the early nineteenth century are, if such a thing is possible, even less known.

In few houses in London could reference to William Blake call for the question, "Who was he?" Yet Rennie's work is so little appreciated, that until the spring of last year there were few who could have told by what right he had a place among the great men of our race. Blake died in 1827, that is, ten years after Waterloo Bridge was built. As much as Rennie, he belonged to the first quarter of the nineteenth century. In contradistinction to literature it is the fashion to neglect if not to despise the architecture of that era. To enter a drawing-room, to sit at a dinner, to be one of the fourth form in a girls' school and not to be able to give some account of Wordsworth or Lamb would be social shame. With Rennie it is quite different. Let us hope that the regard in which he is held, though it is less in quantity, is the healthier for its freedom from intellectual snobbery. It is probable that, had a knowledge of him been necessary for any who attempt, even in a very small way to play the social game, if, for instance, the general public had paid only lip tribute to him, as is so generally paid to Shelley, Keats, or Tennyson, the officers, committees, and members of the London County Council would not have dared to propose the demolition of the noble bridge he built. The proposal is tantamount to one to destroy Charles Dickens's "Pickwick Papers." To me that act of vandalism would be preferable. For we all have within reach of our outstretched hands other books as good, but there are no other bridges as fine in the City of London.

That we should be put in the position of having to explain the value of Waterloo Bridge, is in itself a shameful thing. The daily papers sensing that this is indeed an important matter, have given much space to it, but very seldom have I seen on those sheets even a brief appreciation of the beauty of this bridge, or a description of its meaning to London. In the hope therefore that, since these words appear in the most influential architectural journal of the day, such a statement may perhaps be quoted, I set out here evidence lately given on this subject:

"This bridge is architecturally a magnificent structure, being, with Westminster Abbey, St. Paul's Cathedral, and the City Guildhall, one of the first monuments of London. Like these buildings, it expresses in itself the development of the arts and the constructive methods of the age in which it is built. That it is not very old, makes little or no difference to its value in this respect. It is the finest tangible expression of English civilization

of the first years of the nineteenth century. In addition to its beauty it is still a living bridge, carrying the burden it was designed to take. It is not a dead, but a living monument.

"The great beauty of the bridge depends on its masses, on the relative proportions of the width to the length, and of these together to each individual arch. And each arch is the spontaneous response to the demands of the material of which it is made—that is of granite. The fact that the roadway is on a level with the Strand makes this granite arch-form particularly suitable for this bridge; for the height of the roadway above the water gives room for an arch that is not only structurally adequate but also of a beauty that cannot be surpassed in the conditions. And further, besides the essential beauty of the mass the architectural dressing—the long stretching façades decorated by cutwaters bearing Greek Doric columns is architecturally excellent. And besides this excellence of form, these façades also naturally bear the enrichments which were in the vogue prevailing at the day of building. They are of as much importance in the history of architectural development in England as are the arches, carvings, and mouldings of the Chapter House at Westminster or the west front and towers of the Cathedral of St. Paul.

"The bridge possesses a further beauty in a remarkable degree, a beauty which is most difficult to secure, and very valuable when achieved, namely, the sense of grandeur and "scale" only to be gained by the right relationship of the size of the individual stones to the whole structure. The amateur is vaguely aware, rather than precisely conscious, of the cause of this rare value which so enormously increases the dignity and "scale" of the whole.

"But there are other reasons, besides the important one of architectural perfection, which should be urged in favour of maintaining Waterloo Bridge as a building deserving the reverence of Englishmen. This bridge, with Somerset House, the Thames Embankment, and the towers that rise in the distance beyond, makes the most famous view of modern London. This is the view that visitors recall when they return to their own countries. It may be said without exaggeration to represent the best of our city. This view is full of grace, dignity, mystery, and association.

"Again, is it for nothing that this bridge bears in its name a reminder of the victory of the English over the ambitions of Napoleon? Just as Trafalgar Square and the Nelson Column, with less intrinsic beauty, remind us of our greatest sailor, so does this bridge commemorate the most difficult and most decisive victory of the greatest soldier who has served England. This is an important point, and one of great national significance. The bridge was to have been known as the Strand Bridge, but in 1816 its name was changed, by Act of Parliament, to Waterloo Bridge. The Act recites:

"The said bridge, when completed, will be a work of great stability and magnificence; and such works are adapted to submit to posterity the remembrance of great and glorious achievements,' and it goes on to declare that: 'the name given to the bridge shall be a lasting record of the brilliant and decisive victory achieved by His Majesty's Forces in conjunction with those of his allies.' Waterloo Bridge is thus an acknowledged national monument.

"These reasons alone are of such importance to the nation, that it is desirable that this bridge *should* not be considered as though its sole importance to London and to England rested on the fact that it still conveys from bank to bank across the Thames a part of the wheeled and foot traffic of the City of London."

It is then a bridge deserving the highest praise that can be bestowed on it, which actually needs to be defended. Let us consider how the matter arose, and what has happened about it.

The architect glancing at Rennie's drawings for Waterloo Bridge must, I think, be conscious of a certain wonder at the



lightness of the foundations in comparison to the great weight of masonry that rests on them. However that may be, it appears that settlement took place at once, even perhaps while building was in progress. In evidence of this the great engineer Brunell, speaking in 1830, said: "Waterloo Bridge has been settling for years." \* It is known that a gradual subsidence has been more or less continuous during its existence. Soon after its completion the removal of Old London Bridge, which, for so many centuries had dammed the upper waters of the Thames, allowed the increased current to deepen the bed of the river; later, when the Embankment was built, the river was confined to a narrower course and the deepening of the bed was further accentuated. In the eighties an attempt was made to confine the bed beneath the piers of the bridge; for the pile-tops and the timber platform were then becoming exposed above the surrounding bottom. Yet still the sinking in the piers was continuous, though much greater in some than in others. From time to time the custodians of the bridge (who would like to renew the old title of Bridgemaister) caused surveys to be made to show what movements were taking place. In the late autumn of 1923, if not before, it was reported that the fourth pier from the Surrey side was suffering more than the others, and in the spring of 1924 remedial measures were adopted there, and signally failed. It appears that early in 1924 the engineer to the L.C.C. was asked to report whether need for reconstruction, strengthening, or widening, was likely to arise at an early date. In the reply to this question, it was pointed out that the foundations were at fault, that steps should be taken to strengthen them, that the cheapest way to do this was to take the bridge down and rebuild it, and that at the same time the opportunity to widen the bridge should not be missed. This reply contains only one hint that the bridge is one of very exceptional beauty. This is a statement that the architectural character would remain unaltered, and, except for increased width, would be a veritable reproduction of the old.

It does not take an architect to perceive that a drastic change in the width or length of a building makes a very material difference to it. It is, however, right to remember that in these days when civil engineering and architecture are as much divorced as trades of mason and bricklayer, the scant reference to the great beauty of the bridge by an engineer need not be surprising. It might well have been reasoned that the County Council must surely have already referred that side of the question to its architect or to some other competent advisers. It is time, however, that professional men hesitated less about giving any opinion or advice that they know to be true, whether it is strictly within their province or not. The plumber who refuses to fix a wooden support for his pipes, or who does not complain when he knows the one fixed for him is inadequate, is a nuisance. We are men dealing with life long before we are members of this or that institute. The fact seems to have been that the value of the bridge as a work of art was nobody's business, and consequently that important aspect of the matter was neglected in the official circles.

It was before the bridge was closed and at about the time the remedial measures were being taken, on April 16, that the Society for the Protection of Ancient Buildings informed the London County Council that it had an important suggestion to make with regard to the repair of the bridge, and asked for an interview at which the engineer consulted by the Society

would be present also. Most unfortunately no interview was granted; and after some twenty-five days of silence the Society was requested by the London County Council to send particulars of its suggestion. It was then that the report drawn up for it by Mr. Harley H. Dalrymple-Hay was sent to the London County Council. This report was referred by the London County Council in the beginning of June to the engineers who had already stated that they were of opinion that underpinning was "out of the question." Later, in the controversy that arose, the Chairman of the Thames Bridges Committee affirmed that by referring to these engineers, who had already given an opinion, independent advice had been sought and secured. It is now generally known that the suggestion made by the Society was turned down. These dates and incidents have assumed an unreal importance owing to the controversy that has grown about them.

The main issue is now what it was in the spring of 1924, namely, the preservation of Waterloo Bridge. The Society for the Protection of Ancient Buildings believed, and still believes, that if Waterloo Bridge is not maintained in position it will not be maintained at all. In taking engineering advice on this question, the Society not only confirmed its own view that the bridge could be maintained, but also found that to do so would cost London a much less sum of money than would have to be spent if rebuilding were undertaken. Being confident that this must be evident to all who studied the case without prejudice, the Society acquired an uneasy sense that powerful forces were working for the demolition of the bridge and that the technical opinion it submitted did not receive, and indeed as yet has not received, a fair hearing. For when the Society submitted these opinions, that were so clearly put that a layman could understand them, for judgment, to the Chairman of the Thames Bridges Committee, he referred them again to the same engineers who had already committed themselves to an opinion, though this time they appeared in the guise of the Council of the Institution of Civil Engineers. It is time indeed that the matter was laid before a tribunal with a chairman trained in the Courts of Law, to sift evidence and to search for truth. But lest it should appear that the whole case for the maintenance of the bridge rests on the ability of engineers to strengthen the foundations, it should be restated that few would not be satisfied if it was decided that the bridge should be rebuilt to its present form.

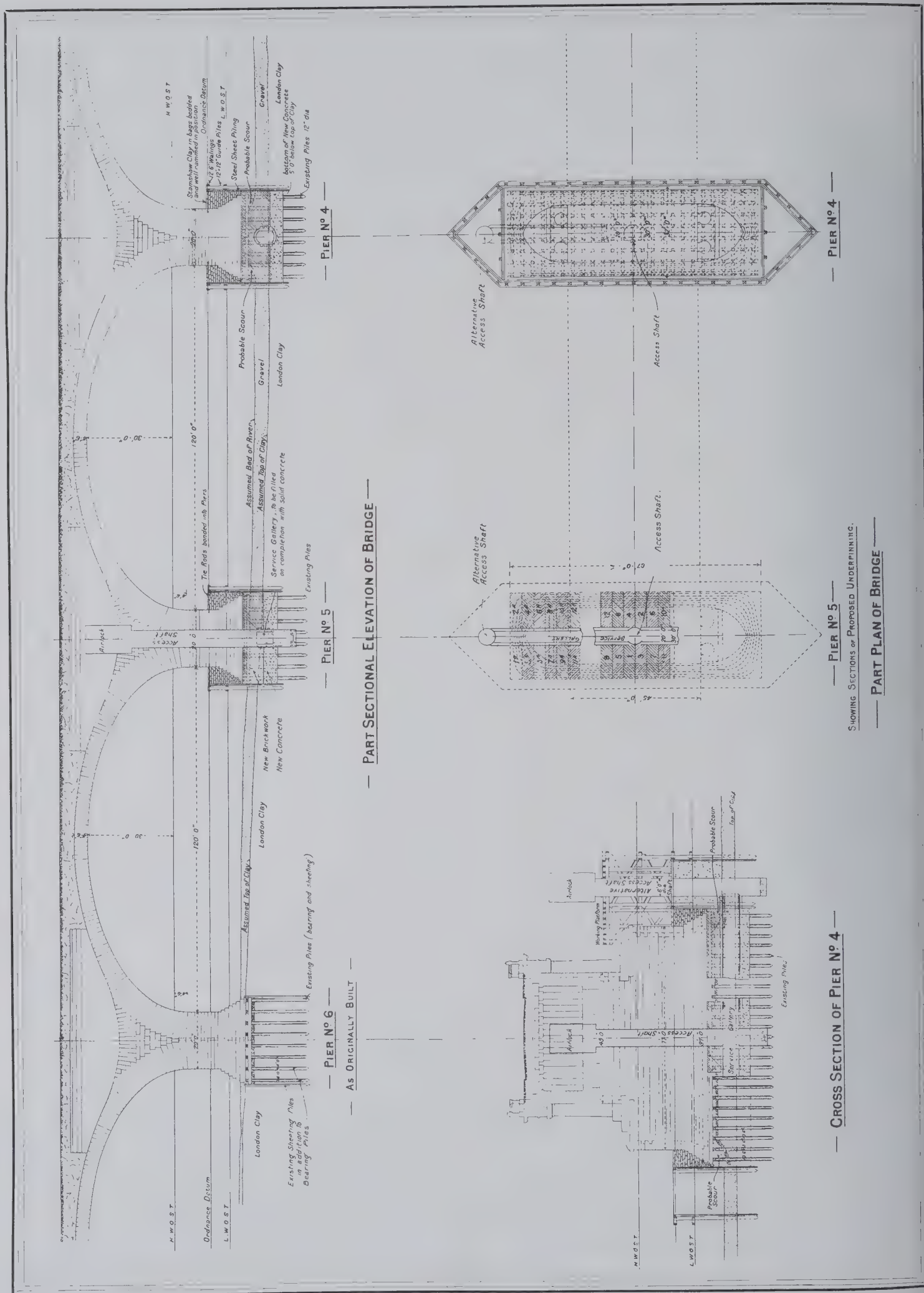
The main points are two: (1) That any alteration to the original design would harm Waterloo Bridge as a work of art, and (2) That for the present, the roadway it bears needs less alteration for the easing of traffic than many other main streets in the County of London. Indeed, it has yet to be shown that any advantage would result from widening.

In addition, this is not the most natural or the most convenient place to cross the river, and widening here will surely in future be used as a reason to obstruct a really needed bridge improvement elsewhere. It will be argued then, "You have a wide bridge at Waterloo, it cost a huge sum. The money we have now must be spent on other improvements."

Those who are working for the demolition of the bridge are in a strong position. They have power to carry it through without interference. When underpinning is shown to be possible they say, "'tis for traffic reasons that the bridge must go"; if argument is used proving that it would be unwise to bring more carriages there, they say, "the granite is defective; indeed it cannot stand the strain that comes on

\* "The New Monthly Magazine," December 1, 1830.





It may soon be claimed by them that the work is so far advanced that it is wasteful to stop it; quite possibly the building of the temporary bridge may cause the old one damage and an additional reason against maintenance will be given.

There is no means of holding these gentlemen down to one aspect of the case at a time. It is only by a strong and united effort of all Londoners that we may hope to save the bridge. This united effort is being made. A conference of societies exists to lead the defence. The Royal Academy, the Royal Institute of British Architects, the Society for the Protection of Ancient Buildings, the London Society, the Town Planning Institution, the Architecture Club, and a Group of Civil Engineers formed *ad hoc*, are united under the Chairmanship of Mr. Arthur Keen to plead for a proper public tribunal, so that all aspects of the case may be sifted and the truth uncovered. Each of these societies has been allotted a part in the defence. To the Society for the Protection of Ancient Buildings has been allotted the task of presenting the case for structural repair, for all along it has held that on this the maintenance of the bridge will finally depend.

It is our present concern, for the writer is the secretary of the last-named society, to study the proposals made by Mr. Harley H. Dalrymple-Hay in May, 1924, and with this in view the plan he prepared is here reproduced.

Here is an engineer who has grasped the significance of Waterloo Bridge, for these words follow his opening sentence: "The avoidance of interference with the structure should, I think, be kept prominently in mind when considering any scheme for the repair of the foundations, in view of the fact that the bridge is undoubtedly recognized throughout the world to be a masterpiece of arch-bridge construction."

Again later in the report we find the words, "Apart from these engineering and financial considerations, there is the equally important one, from a national point of view, of preserving as far as possible untouched a structure which, as already stated, is recognized to be a masterpiece of arch-bridge construction." We must not forget that these words are those of a responsible engineer who is constantly engaged in tunnelling operations often necessitating heavy underpinning work.\* Now, Mr. Dalrymple-Hay is driving tunnels under the river between Hungerford Bridge and Waterloo Bridge. To-day, as you are carried in an omnibus over Piccadilly Circus, this engineer is at work beneath the wheels of your carriage. The trains ran continually in and out of Waterloo Station while he built the passages and stations which lie beneath that railway terminus. With many other English engineers he feels that the County Council's decision that the defects in the bridge can only be remedied by rebuilding the whole bridge will arouse the ridicule of French and American engineers. For the honour of his profession he would have been impelled to stand out for less cumbrous methods of procedure even if the building to be sacrificed to them had been of no value as an example of the finest architecture and of the most skilful engineering of one hundred years ago.

Mr. Dalrymple-Hay's report is founded on the information obtained from Rennie's description of the bridge. The piers are counted from the Surrey shore, and those numbered 1, 2, 3, 4, and 5, are stated by Rennie to be constructed on the gravel, the remainder on solid blue clay.

When this report was in preparation it was still possible to give all the piers of the bridge firm foundations without interference with the traffic upon it. Had this been done the

cost of the temporary bridge would have been saved and the pier numbered 4, with the abutting arches, would not have needed rebuilding. Since then this pier, which then was undergoing remedial treatment, has subsided, seriously affecting the arches it bore and fracturing a number of the great granite voussoirs. It is now probably necessary to rebuild the pier and the two arches that adjoin it, so we will not consider this part of the report here.

At the time of preparing his report Mr. Dalrymple-Hay had not the figures which recent soundings have provided. He believed the river bed was lower than when Rennie built, but was careful to say that the exact level of the bed did not affect the method he proposed. The present levels are now before him and he finds this statement confirmed.

Rennie's foundations were as follows: Round piles 1 ft. in diameter, varying in number from 176 to 319, according to circumstances were driven under each pier into the clay bed of the river. These piles were sawn off level, well below the river bed, and above them were placed transverse timbers 14 in. wide and 12 in. deep. On these and vertically above the piles longitudinal timbers were laid and secured by long wrought-iron jagged spikes driven through the centre of each pile. The space between the pile heads and timber grill was filled solidly with brickwork and masonry. On this grillage of great beams a continuous 6-in. timber deck was spiked down. This deck forms the base of each pier.

Any man passing in a boat under the arches will see that a number of the piers show signs of fracture within a few feet of the up and down stream faces. Further, the masonry set-offs beneath the cut-waters are not now level. The piers, pointed on plan, stand on platforms shaped as parallelograms and the spread of the set-off stones at the angles necessitated by the change of plan from a square to a boat-shape, was not given enough strength to distribute the load evenly over the timber platform and piles beneath these corners. The result can easily be seen, for at the four corners the piles have not been forced into the clay so much as those under the mass of the piers, and the set-off stones are consequently much tilted. This deformity is not in reality either alarming or serious, though it is very considerable.

Mr. Dalrymple-Hay in his report writes: "The problem, simply stated, amounts to the replacement of the existing timber foundations by solid concrete." He goes on to emphasize that engineering methods now commonly employed "admit of this concrete being placed in position with perfect safety, without disturbing a single stone of the existing structure." I must repeat that these words may no longer apply to the fourth pier from the Surrey shore, but that they hold good of the others. The following paragraphs from Mr. Dalrymple-Hay's report are printed in full, for they contain the pith of his proposals, and in conjunction with his plan can be understood by any man who has ordinary intelligence, whether or no his life has led him to study buildings and watch building operations.

"My scheme and drawing have been prepared on the assumption that the bridge was in no immediate danger, and, as traffic would be continued during the nine months necessary for the construction of the temporary bridge, my suggestion is that if it is safe for traffic to pass over the bridge it is absolutely safe to underpin it.

"Dealing in the first place with the problem on this assumption, the preliminary operation would be to drive enclosing sheet piling of special section entirely around the piers in the positions shown on the drawing. The lower ends of the piling would be driven well into the clay some 2 ft. below the level at which it is

\* Mr. Dalrymple-Hay is the Engineer to the Underground Railway.  
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proposed to put in the new concrete foundations, the upper ends being secured to the masonry of the piers by strong tie-bolts at close intervals. The space between the sheet piling and the masonry above the footings and against the pier-faces would then be filled with Stamshaw clay in bags bedded and well rammed in position so as to make a substantially airtight joint between the piling and the masonry, and by its weight to counteract the uplift due to the compressed air to be employed for the exclusion of the tidal waters during the progress of the excavation for the new foundations.

"An access shaft 6 ft. in diameter formed of airtight steel plating would then be fixed within a circular pit sunk in the masonry at the centre of the pier from a chamber formed under the roadway, or alternatively, in the cut-water of the pier at one or both ends, as may be required, the shaft being fitted at its upper end with an airlock for the ingress and egress of workmen engaged in the underpinning work, and for dealing with materials required for the same.

"Compressed air would then be applied to the shaft through piping carried along the bridge from a working site at one end.

"The maximum air pressure required would be not more than about 15 lb. per sq. in. at high water, and 6 lb. per sq. in. at low water, the actual pressure being regulated automatically in accordance with the level of the tide. Assuming that the work is carried out from the central shaft (as it would in such case be done much more cheaply and quickly than from the alternative position in the cut-water) a short length of service gallery would be driven into the pier foundation under compressed air conditions, and the work be started in that manner. The existing foundations, including all timber, loose stones, etc., would then be taken out in small sections, one at a time, each section being filled in solidly with concrete and brickwork before the next section was commenced, the brickwork being pinned with slate wedging to the underside of the masonry.

"The foundation thus formed would bear directly upon the London blue clay, which, from my personal knowledge of that material from tunnelling operations which I have carried out in that vicinity, is of the very best quality.

"This description will be made more clear on reference to the plan of pier No. 5, whereon are shown by numerals 1, 2, 3, etc., the sections as they would successively be dealt with from the central shaft, and numerals 1a, 2a, 3a, etc., if the work were executed alternatively from the shaft in the cut-water.

"During the operation of excavating the gravel bed, the compressed air would tend to escape into the river, but its passage would for all practical purposes be barred by the cut-off formed by the steel sheet piling and by the clay filling between the upper end of same and the masonry of the pier.

"The small quantity of air that would escape through the joints of the piling would have the advantage of always maintaining the air in the working section in a condition of purity, much to the benefit of the men engaged.

"In every process of underpinning the foundation is, of course, temporarily unsupported immediately under the area where the ground has been removed by the process of excavation, and it is to that extent weakened. It is consequently necessary so to arrange for the execution of the work that the area of each of the sections to be excavated may be as small as possible and that the work be carried out with the greatest dispatch.

"In the present case it is proposed to limit the size of the working section to the space between two rows of bearing piles, and half the width of the pier, i.e., less than 3 per cent. of the total foundation area. The bearing piles would not be removed until the whole of the gravel and clay has been excavated in each section, and then they would be dealt with in pairs and cut off below the level of the new concrete.

"It may be here noted that this type of foundation particularly lends itself to this mode of excavation, as few, if any, new props will be required as the excavation proceeds, and the poling boards which will temporarily be put in to support the sides of the section

can very easily be threaded behind the existing bearing piles, which will automatically do duty for side trees.

"The system which I have thus briefly described would be applied either simultaneously or successively, as may be decided, to any of the piers which may require underpinning."

At this time of the report Mr. Dalrymple-Hay was able to include this important paragraph:

"By the adoption of the proposals outlined above the entire cost of a temporary bridge, the blocking of the river therewith, the pulling down and rebuilding of the existing structure with the consequent interference with navigation over the entire width of the river would be avoided, and in my view the Council should reconsider the whole question if only from the point of view of economy."

Mr. Dalrymple-Hay's report goes on to deal with the methods to be employed in widening should that work be decided on. He points out that nothing in his proposals to underpin would prevent that work.

This report has lost nothing of its value although a year has passed since it was written. The recommendations made therein are still good except where they apply to pier No. 4. If anything, the work would now be easier because traffic is provided for by the temporary bridge. In the case of some piers Mr. Hay now thinks it might be possible to underpin without using compressed air.

It is not my intention here to labour the question of traffic. Briefly put: approaches to the bridgehead are more in need of easing than the bridge itself. Bridges in cities do not need to be as wide as streets, for no carriages stop on them to take up or put down passengers. The objection to the width of Waterloo Bridge rests on the fact that it has room for but three lines of traffic; yet no more accidents happen there than elsewhere in London. The congestion at the crossing of the Strand with Wellington Street, if it can be overcome at all by the suggested subway, can as well be eased in this way with the old bridge standing as with a new one.

No one would propose taking the traffic across the river at this point to-day, did the bridge not in fact exist.

Waterloo Bridge must not be destroyed, altered, or rebuilt, until an independent tribunal, preferably, in my view, under the Presidency of a fully-qualified lawyer, has found that the arguments set forth above are false and null. I hope that the readers of this article will not fail to take all opportunities that occur to press for a public inquiry on these lines.

In this article I have endeavoured to tell the history of the attack on Waterloo Bridge, an attack that may yet be successful. I have tried to show the folly of the reasons with which the promoters of the attack sought to justify their proposals, when most unexpectedly they found that the thing they were about to destroy was in actual fact of great value. They knew not what they were about, and to hide their ignorance add reason to reason. Anatole France, in his divine work "*L'île des Pengouins*," exposed a similar folly. Writing of those who convicted Dreyfus and who thought that, being great men in the world, no questions would be asked of them, he used these words:

"Les sept cents Pyrots ne pouvaient détruire les preuves de l'accusation, parce qu'ils ne pouvaient les connaître et ils ne pouvaient les connaître parce qu'il n'y en avait pas. La culpabilité de Pyrot était indestructible par son néant même. Et c'est avec un légitime orgueil que Greatawk, s'exprimant en véritable artiste, dit un jour au Général Panther.

"Ce procès est un chef-d'œuvre, il est fait de rien."

A. R. POWYS.

# Italian Gardens in Prague.



1. THE ENTRANCE TO THE BELVEDERE GARDENS.

TRÉNT is the most northerly Italian town, but long after the traveller has crossed the Alps he finds reminders of Italy. Let him journey northward to Prague, through Innsbruck and Salzburg. He retraces the steps of many an obscure Italian craftsman and adventurer seeking fortune north of the Alps, he still sees recollections of Italy. During the seventeenth and eighteenth centuries Italian taste embellished the cities of the Holy Roman Empire, and Italian architects designed many of their palaces. Middle Europe possessed in art a more vigorous native tradition than did France, or the Low Countries, and therefore accepted the canons of Southern art more readily and with less transformation. Prague especially, as a meeting ground of German and of Slav, instinctively welcomed the art of a Latin race.

During two centuries Italian art adorned the palaces of Prague. Their architecture, their stone carvings, stucco moldings, frescoes and wrought-iron work were all in the Italian taste. The banquet hall at the Wallenstein Palace, the great stairs at the Clam Gallas, the façade of the Czernin, the courtyard of the Lobkowitz Palace at Roudnice, are of Italian origin. Only later, well into the eighteenth century, the Baroque became Rococo, to yield before the style called "Louis XV." In the drawing-rooms of the Knights of the Golden Fleece at Prague, and in the splendid suite in the Archbishop's palace on the Hradschin, are Gobelin tapestries in their original framework, preserved in a setting which Paris might envy. Yet one suspects that many of the craftsmen who worked at the stucco in the Louis XV style of the Archbishop's palace were as little French as was Caffieri.

There still exists in the Malastrana quarter of Prague, at the end of a small lane known as the street of the Italians, "Orfanotrofio Italiano," a pious foundation dating from the early years of the seventeenth century, established for orphaned children of Italian workmen, which proved the first example of such an institution in Prague. Endowed in its origin by the Emperor Rudolph II, it pre-

serves the name and continues the beneficence, though there are no longer any Italian children to take care of. Not far off, on the wall of an ancient house, one reads the name of Palliardi, one of the many Italian architects who worked at Prague.

The palaces of Prague are the obvious reminders of Italy, but the gardens are less direct in their suggestion. Fashion altered completely in the latter part of the eighteenth century, and between Jean-Jacques Rousseau and neglect, Italian gardens suffered. Their lines were changed, and in many instances their character became transformed. Old masonry crumbles after winter frosts. Southern vegetation accommodates itself ill to the rigour of the north. Substitutes became necessary, and though the native cypress springs by itself out of the crevices of walls, it grows stunted and never attains the tallness of the Mediterranean tree. The coal-laden atmosphere is little favourable to its delicate growth since Prague has become an industrial town and the nightingale is no longer heard in its gardens. Even in Italy the dignity of the cypress did not save it from being cut down when fashion set in for English gardening, and early nineteenth-century vandalism gratified itself by the rude destruction of whatever was formal. The wish to return to Nature offered the excuse for such ruthlessness. The classical features of many a plantation were destroyed while bad turf and serpentine paths replaced orderly alleys fringed with box and lined with flowers.

Little survives to-day of the original plan of the famous Belvedere gardens at Prague. In the early sixteenth century the Emperor Ferdinand caused an Italian, known as Francesco, to lay these out on the plateau opposite the castle, from which they were separated by a woody ravine. There remains of his design only a noble alley of beeches and chestnuts, replanted perhaps two centuries later along the central axis of the garden. Other traces of the formal garden and its once celebrated grottoes, with their invisible musical instruments and mirror-effects, have long ago





2. A VIEW OF THE CASTLE AND THE CATHEDRAL FROM THE COLONNADE OF THE BELVEDERE.

disappeared. Much was destroyed during the Thirty Years' War, when this part of the capital was occupied by the Swedes. Later the neglect of peace followed the destruction of war, for during many years the Court ceased to reside at Prague.

Yet this garden was once famous among the gardens of Europe for its pomegranates and its orange trees, and its topiary work. It was here that Ferdinand's Ambassador, the Fleming Van Busbec, returning from his mission to the Porte, planted the first tulip bulbs which he carried away with him from Turkey. From here their cultivation spread through Western Europe. In this garden too, the Court Masques were played, notably the great one given on November 9, 1558, to celebrate Ferdinand's triumphal return to Prague after his election as Emperor. He, himself, witnessed this seated on a throne covered with cloth of gold and surrounded by the great dignitaries of the Roman Empire. The description of this pageant with its impersonations of fairies, of devils, wild men and mythological divinities, is not unlike that of other revels, which then formed part of the festivities at every Court in Europe, and which are associated in England with the genius of the great dramatists.

Ferdinand, brought up amid Spanish surroundings and accustomed to the taste of the Renaissance, had felt ill at ease amid the Gothic adornments of the royal residence on the Hradschin. His great achievement in introducing the new art at Prague is still inadequately appreciated. Long political resentment against the Habsburgs has tended to

minimize whatever is associated with their rule. Early in his reign he had summoned Italian architects to construct a pavilion known as the Belvedere, which, according to legend, was to be a surprise for his queen. Enrico de Spatio, a pupil of Sansovino, built of red sandstone the most exquisite jewel of the Italian Renaissance which exists north of the Alps. It was completed in 1567, thirty years after it had been begun, so that the surprise for Queen Ann could not have lasted long.

A number of Italians worked as architects and sculptors on its construction and the decoration of its arcade. Such names as Paolo della Stella or Gian Maria de Pambio convey but little meaning. They were among the many craftsmen who left Italy to seek fortune north of the Alps and helped to diffuse the new art of the Renaissance. Can any proof be more convincing of the inherent merit of this art than to find at Prague, erected by obscure artists, a monument of beauty worthy of the best at Padua or Vicenza.

Only in a single respect does the Belvedere call for surprise. When all else is pure Italian, the copper roof of Baroque shape appears oddly at variance with the rest, and, in point of fact, is of later date. Perhaps the first Italian architect made insufficient allowance for the heavy winter snowfalls of Bohemia. The gentler slant of the original terra-cotta tiles may have fallen in and had to be replaced by steep curved copper sheaves, now grown green with age, which somehow incongruously ride this southern building.

Close to the Belvedere stands the so-called Chanting





3. A BAROQUE FOUNTAIN IN THE GARDEN.

fountain, its name derived from the figure of a piping boy, which surmounts it. It is the work of a little-known Moravian sculptor and caster of cannon, Thomas Jarosch, of Brunn, and was executed in 1570. The technique follows the Nuremberg tradition, which with Gothic love of detail and survivals of angularity, adapted Italian art to northern taste. Originally this work of elaborately modelled bronze must have formed a prominent feature of the garden with appropriate spacing around it like in many an Italian villa, where fountains connect the stonework of the façade with the greenery of the open. It stands even now on the main axis of the garden. But the meaning of this intention has been lost, and it remains isolated in a round of grass without other relation to the Belvedere or to the garden.

After Ferdinand, who rests with his queen in a splendid sculptured tomb in the Cathedral opposite, the Emperor Rudolph embellished the gardens of the Belvedere with exotic plants, shrubs and trees brought from Italy, Spain, and the Orient. As a botanical garden it then enjoyed its greatest fame. The art-loving Emperor, who filled his treasure-room with the great collection now in Vienna, also adorned his garden with many statues, but save for a Baroque Hercules, the remainder have disappeared, destroyed, it is said, by Prussian cannon-balls during Frederick the Great's siege of Prague. Under the garden parapet the Emperor Rudolph kept wild beasts, for his interests were many. The walls still stand which enclosed the wooden cages containing his lions, his camels, and the rare birds, which he had brought from the East. Below these, in the ravine which separated the garden from the Hradschin, stags wandered at will, and

a favourite amusement of the courtiers was to watch them during the rearing season. The Emperor loved occult sciences as well as the arts, and opposite the garden still stand the tiny houses supposedly tenanted by his alchemists. Rudolph suffered from deep melancholy, and during the last years of his life much of his time was passed in this garden. It is said that strangers who wished to see him in his declining years had to enter it dressed as gardeners or as stable boys.

At the other end of the Belvedere garden, close to the bridge which joins it to the Hradschin, an eighteenth-century garden design is still preserved. The flower-beds are in contrast with the high timber. There are stone balustrades and marble statues and ornaments and garden pavilions, which date from Maria Theresa's time. Beyond stretches a shaded alley of lofty beeches enclosing a Baroque fountain. At one end of this, separated by a wooden fence, is the great ball-room, built in 1568, in a pure Palladian style, by Bonifacio Wolmuet, who also designed the Renaissance organ loft in the cathedral. Decorated with much damaged *sgraffiti* and utilized by the Austrians as a military store-house, its splendid shell remains the tribute of a northerner to Italian taste.

Elsewhere in the garden one searches in vain for Renaissance reminders, or even for others of later date. The famous theatre which the Court architect, the Bolognese Galli Bibbiena, built in the early eighteenth century was destroyed by fire in the Seven Years' War, during the siege of Prague. The President now gives the name of his office to the garden which once the Emperors loved.

LEWIS EINSTEIN.

(To be continued.)



# At the Royal Academy.

## Architecture.

This year the small room at the Academy has the usual effect of careful selection. There are a hundred and seventy-three exhibits including several large perspectives and two notable models. There is nothing eccentric and no great divergence from the usually accepted standard. The work of the Academicians is represented by Sir Aston Webb, Sir Edwin Lutyens, Sir Reginald Blomfield, and Professor Anning Bell; neither Sir Giles Gilbert Scott nor Sir John Burnet exhibit this year.

There is a strong entry on the part of the Associates, designs being contributed by Sir Robert Lorimer, Mr. Herbert Baker, and Mr. Curtis Green; Mr. E. S. Prior not exhibiting. As far as architecture is concerned it is a fair year, exceptional only in the high standard of draughtmanship, for what astonishes everyone is the keen competition among the renderers, who range from Mr. F. L. Griggs to Messrs. Walcot and Dechaume. Mr. Walcot having a large following can claim the distinction of being the leading perspective artist of the day. The outstanding design is by Sir Edwin Lutyens associated with Messrs. Gotch and Saunders and is destined to be the Head Office of the Midland Bank. This design is vigorous and is endowed with a novel silhouette, the latter being characteristic of Sir Edwin's work. The façade is freed from make-believe and with the exception of the entrance, columns are avoided. If built as designed the building will have the quality of a uniform surface contrasted by deep recessings. As a mass the façade is consistent, it is relieved from undue monotony by the end breaks and the twin attic story which is held at the centre by a saucer dome. Horizontally it is a four-part grouping having an arched basement story, a rich intervening mezzanine, a dominant part of three stories, and the twin attic previously mentioned. The offsettings suggest careful and original modelling. Immediately facing this drawing is the half-inch scale model, accompanied by a plan, of the Memorial to the Missing at St. Quentin. From the design it is possible to gather Sir Edwin Lutyens's idea of a church in section, open at the sides and ends. This memorial will have the effect of great scale and interesting perspective. It is to be built of brick and stone. Sir Reginald Blomfield shows three designs, the foremost being a large perspective of the new bridge which is to replace the suspension bridge at Lambeth, a convenience long required at this point. There is a study for the centre pavilion of Messrs. Barker's new premises which in detail recalls the draughtsmanship of the Old Masters. Sir Reginald also exhibits scale drawings for the New Usher Gallery at Lincoln.

The works at Imperial Delhi are represented this year by a perspective view showing the interior of the central domed hall of the Legislative Building. Mr. Herbert Baker has achieved an academic interior enriched with mural decoration, thus affording scope for artists whose work too often is relegated to portraits. Sir Aston Webb and Mr. Maurice Webb have two exhibits. The first, dealing with the proposed extension to Birmingham University, continues the character of the existing buildings. The second for the new Kensington, Fulham, and Chelsea General Hospital, shows an urbane combination of brick and stone with four prominent bays running through three stories. Sir Robert Lorimer in his design for the Scottish National War Memorial changes a dour castellated keep, which for long has been a disused barrack, into a chapel having a sufficiency of detail to recall the associations of Rosslyn. Yet it is a reticent design in grouping and proportion.

The model for the reconstruction of the Bank of England directs attention to the largest rebuilding scheme now in progress

in this country. Mr. Herbert Baker has treated the problem as one demanding the retention of Soane's screen walls and as many of the vaulted halls as could, with convenience, be preserved. The new six-storied portion rises from within the screen. The model shows the purpose of the projecting wings and the subsidiary domes at the angles which are to foil the junction of the old with the new. It is a little early to judge of the ultimate effect externally.

Mr. Curtis Green has two exhibits, the most important being the Head Office of the London Life Association, King William Street. This design is a free interpretation of Academic Classic in which the Corinthian Order is spiritedly used. The sculptured interest to the sub-features and the crown over the entrance adds a slight Baroque touch. The second exhibit shows the New Entrance to Messrs. William Whiteley's. In this design respect has been paid to the matured Italian Renaissance. Mr. Curtis Green also exhibits a pencil drawing of Siena in the Black and White Room.

In his schemes for the New Aquarium at the Zoo, Mr. Joass has successfully combined a plain building with the artificial scenery of the Mappin Terraces. This design is conspicuous for its restraint and matter-of-fact statement.

There are many other excellent contributions representing all phases of architectural activity from churches to cottages and even including one design which must rank as structural engineering. Mr. Guy Dawber shows the Foord Almshouses at Rochester, an essay in plan grouping; Ashley Chase, Dorset, a pictorial rendering of local traditions in stone; and new premises proposed for Piccadilly.

The perspective view of the London County Council re-housing scheme at St. Pancras shows the modern tendency to accept the ruling that inner London must be gradually re-organized to check the interminable sprawl which is taking place out of town. There is everything to commend in the reticent treatment of the building exhibited by Mr. Topham Forrest. Perhaps when the first plans have been restudied some slight alterations will be made and the wavy lines in brick omitted.

Little Coates Church, Lincolnshire, is an essay in free Gothic from the skilled hand of Mr. Walter Tapper who has had in mind the locality for which his work is intended. Mr. E. P. Warren shows a design for a brick-built church for Brighton. Other church designs include St. Columba, Egremont, Cheshire, by Messrs. C. E. Deacon & Son; St. John the Divine, Earlsfield, by Mr. Alan D. Reid; the design for First Church of Christ Scientist, Southport, Mr. Braxton Sinclair; a new church at Killarney, Ireland, by Mr. R. M. Butler; New Chapel, St. Saviour's Priory, Mr. J. Harold Gibbons; Congregational Church Southbourn, Messrs. Pearson & Burrell; Proposed "Argles" Memorial Church of St. Chad, South Bank, York, Messrs. Brierly and Rutherford. A church at Salonika for the American Mission, Mr. Harold F. Trew; St. Boniface Church, Tooting, Messrs. Williamson and Foss. There are in addition numerous cartoons for stained glass and church appointments ranging from the drawings of Professor Anning Bell to those of Miss Florence Camm, Mr. Robert Camm, and Mr. Leonard Potter.

All Saints' Church, Hindley, Lancashire, is shown in a large perspective by Mr. Robert Atkinson. It is an example of economic design which at first sight appears convincing. It would gain in force if the dual gables, the campanile, the side door, and circular window were recast. As set forth, the building appears to be of two independent parts, the subordinate features having the effect of being grouped according to rule.

The Memorial Hall at Marlborough College by Mr. W. G. Newton combines the feature of an Ionic colonnade with what can be termed a two-part composition, the entablature running



over the end blocks without breaks. It is an academic study and has the merit of being in sympathy with the older parts of the College while expressing the period of its erection.

Domestic architecture is, as usual, to the fore, although it is to be regretted that the perspective drawings this year do not include small key plans. Mr. Arthur Keen's drawing of the garden terrace at Blunt House, Oxted, has been somewhat unkindly skied, and the same fate has overtaken the two drawings of Fonthill House by Messrs. Blow and Billerey. These drawings by M. Dechaume are examples which repay study. They have nothing of superficial interest and are freed from motor cars and figures, thereby enhancing the domestic qualities of the buildings depicted.

It is pleasant to notice the work of Mr. Andrew Prentice who shows a view of the smoking-room of the new liner *Otranto*. In this case the architect has chosen cedar for the woodwork.

Among the designs for schools and colleges the following are representative. The new Science Building, Mill Hill, by Mr. Stanley Hamp; a proposed new House for Stowe School, by Mr. Clough Williams-Ellis; the Rebuilding of Warrington Church Training College at Childwall, Liverpool, by Mr. Arthur H. Moberly; and the War Memorial Buildings, Trinity College, Cambridge, by Mr. H. S. Goodhart-Rendel. The latter design which has since been abandoned shows how essential it is to consider and complement existing buildings. The perspective drawing is by Mr. F. L. Griggs. Messrs. Lanchester, Lucas and Lodge show a House at Oxted. Mr. Hepworth a house in Bishop's Avenue, Finchley, which is roofed in a way that detracts from desirable simplicity. Mr. Oliver Hill shows a house at Aldeburgh. The additions to Ashampstead Green, Berks, indicated in a delicate drawing by Mr. C. Wontner-Smith show overstudy of Tudor elements. The richest examples of old work of this type have a structural rather than a purely decorative significance. In his design for a Residential Club for Young Men, Mr. Arthur T. Bolton follows the Adam manner. There is a view of a quiet country house at Beckenham by Messrs. Crickmer and Foxley; and another at Moor Park by Messrs. Lowry and Woodhouse, whose work invariably shows freshness.

There are three small houses by Mr. Basil Oliver, including Wolford Lodge, Honiton, which has regional traits, and a house at Frensham by Mr. Palmer Jones who is responsible for the perspective drawings of several exhibitors.

Mr. Cyril Farey shows a small house at Oxhey near Watford. Other works of this type are symmetrical houses such as that at Limpsfield, Surrey, by Messrs. Baillie Scott and Beresford, another at Baythorne End, Essex, by Mr. Hepworth; and the designs contributed by Mr. Horace Field for a House at Rye, Sussex. It is impossible to avoid feeling the absence of domestic work from Sir Edwin Lutyens and other architects who for years have specialized in country houses. This is not a vintage year for large works of this class. Commercial buildings in London and other centres on the other hand are shown to be on the increase. Messrs. Mewès and Davis have a perspective of the new Westminster Bank Head Office in Lothbury, replacing the older building designed eighty years since by Professor Cockerell. This design while meticulous in its academic proportion, has the rare quality of complementing the main lines of the neighbouring buildings. Mr. Pearson exhibits a portion of a public building. There is the strong design for City offices at St. Martins-le-Grand by Mr. Sullivan, conspicuous for the absence of the usual shop space at the ground floor which most city clients insist upon for office buildings, though the reason is never explained.

There are designs for minor bank premises, such as the Bank at Doncaster by Messrs. Brierly and Rutherford, a version of English Renaissance.

The design for Berwick Bridge by Messrs. L. G. Mouchel and Partners, shown in pencil by Mr. Woodhouse, is an engineering work, but it is evident that architectural considerations determined the simplicity of the shaping. The Welsh National Memorial, Cardiff, by Mr. A. Chalton Bradshaw with sculpture by Mr. Ledward is shown in one of Mr. Bradshaw's slight renderings. The monument is satisfactory but the sculptural interest is redundant. It would be more effective if the upper group of sculpture at the top of the monument were suppressed.

An invitation to review the architectural exhibits involves some responsibility, for criticism is, or can be, as varied as the works of art which are discussed; most critics adopt a circuitous policy, oftentimes falling into the error of crediting their audience with a full knowledge of the subject. It can be said of the present collection of drawings that they reveal individuality, diversity of type and a spirit of contrivance. In other words they are distinctly English.

A. E. RICHARDSON.

## Painting and Sculpture.

One's general impression is that the present exhibition at Burlington House is somewhat worse than usual: but then one is perhaps always inclined to think this.

To encounter Mr. Walter Sickert's little picture "Victor Lecour" (17) came as something of a shock of pleasure, like finding an unexpected drink of water in a desert. Here was the real thing! for the moment one was transported to the Camondo collection in the Louvre, where it would not be out of place.

This painting expresses the personality of the sitter and the character of his surroundings to such an extent that we seem to know him intimately: and yet the artist has conveyed it all so entirely in terms of paint. The manner in which he has seized upon little accidents, such as the light which strikes the lower part of the figure, and the burst of pink showing through the ear, and the spotty patch of wall-paper, all give interest to the picture and create the illusion of life and movement. Let us hope that the President has found in this little picture some of the humanities which he, the other day, declared artists are inclined to neglect.

Mr. George Clausen's landscapes are always soundly painted. His "Evening in May" (145) is beautifully fresh and clean: the consistent manner in which he mixes his paint, and the perfect craftsmanship which he displays, always give one unalloyed pleasure. His other landscape "A Summer Morning" (159) is not so successful. The over-insistence upon the decorative shapes of the clouds has forced this part of the picture out of harmony with the more realistic portions.

The small portrait "Daphne" (2) by Mrs. Inez Addams is like a robust Whistler: for her modest and beautiful little work has the feeling of this artist, but is more clearly defined and stronger in colour. One wonders why work by Mrs. Addams is not more often seen in exhibitions: it would be welcome.

Mr. Harold Harvey's "Janie" (4) is interesting, but fails to be quite satisfying because the face is treated in a more realistic manner than the rest of it: it thus just missed being very good.

"Summer" (35) by Mr. Philip H. Padwick is painted in a way which clearly defines the forms, being reserved in colour, and the light and dark portions are carefully adjusted much in the manner of Old Crome.

"After the Shower: Glaslyn Valley" (573) by Mr. W. Alison Martin is also very solidly constructed and shows him to possess an appreciation of beautiful quality in pigment.

Mr. Connard shows a number of his more or less decorative landscapes with figures in them, a kind of subject which he has made distinctly his own.

Sir John Lavery's painting of Mr. G. B. Shaw, although physically like him, does not convey the animation and sparkle that is so characteristic of the man. This artist's other portraits are nearly up to his best standard, but his painting of jockeys and stable subjects are rather tiresome.

Sir William Orpen has many portraits upon the walls, which no doubt are excellent for presentation purposes.

Among the usual sort of sculpture which the Academy has made us familiar for years, the two small heads "Jane" (1403) and "Dr. Yan Kampstra" (1404) by Mr. Alfred H. Hardiman, should be noticed for their simplicity of treatment: and the little pottery group by Miss Stella Crofts, "Giraffes" (1249) also deserves mention.

The kind of water-colours and engravings and miniatures which one is accustomed to meet with here are well represented this year.

RAYMOND MCINTYRE.



# *Selected Examples of Decoration.*

IN CONTINUATION OF  
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

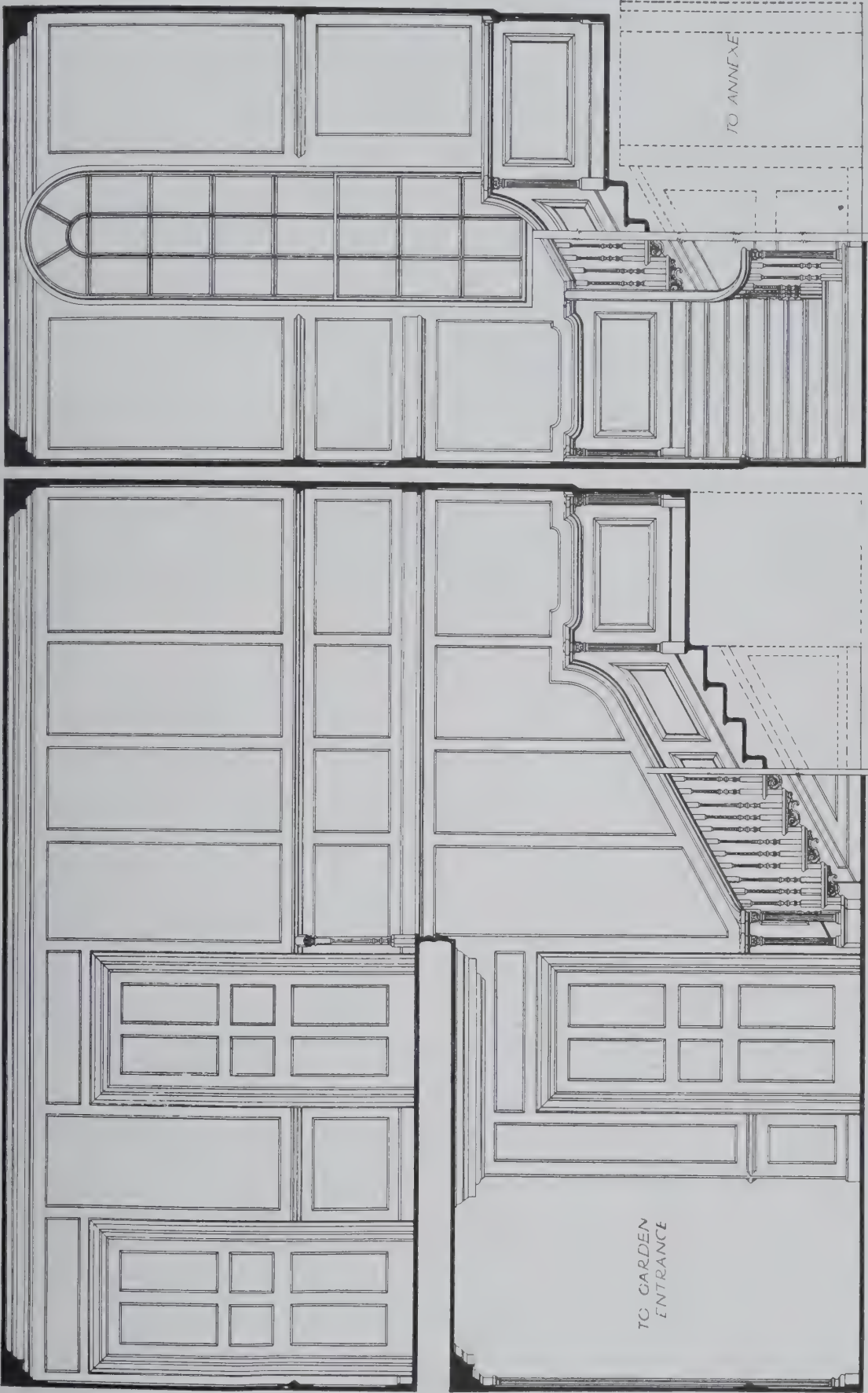
The Staircase, St. Anselm's Preparatory  
School, Croydon, Surrey.

MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



FROM THE HALL.

NOTE.—We are about to start in the next volume of the REVIEW a new series on the lines of *Selected Examples*, but illustrating, instead of old examples, modern details of design selected from the works of well-known living architects. It is hoped by this means to give greater importance than has heretofore been possible to the developments of to-day.



NORTH ELEVATION

WEST ELEVATION

ST ANSELM'S SCHOOL, CROYDON

STAIRCASE  
DETAILS

INS 12 1/2 0 1

SCALE

3

4

5

6 FT

1708

THE STAIRCASE AT THE GROUND FLOOR.



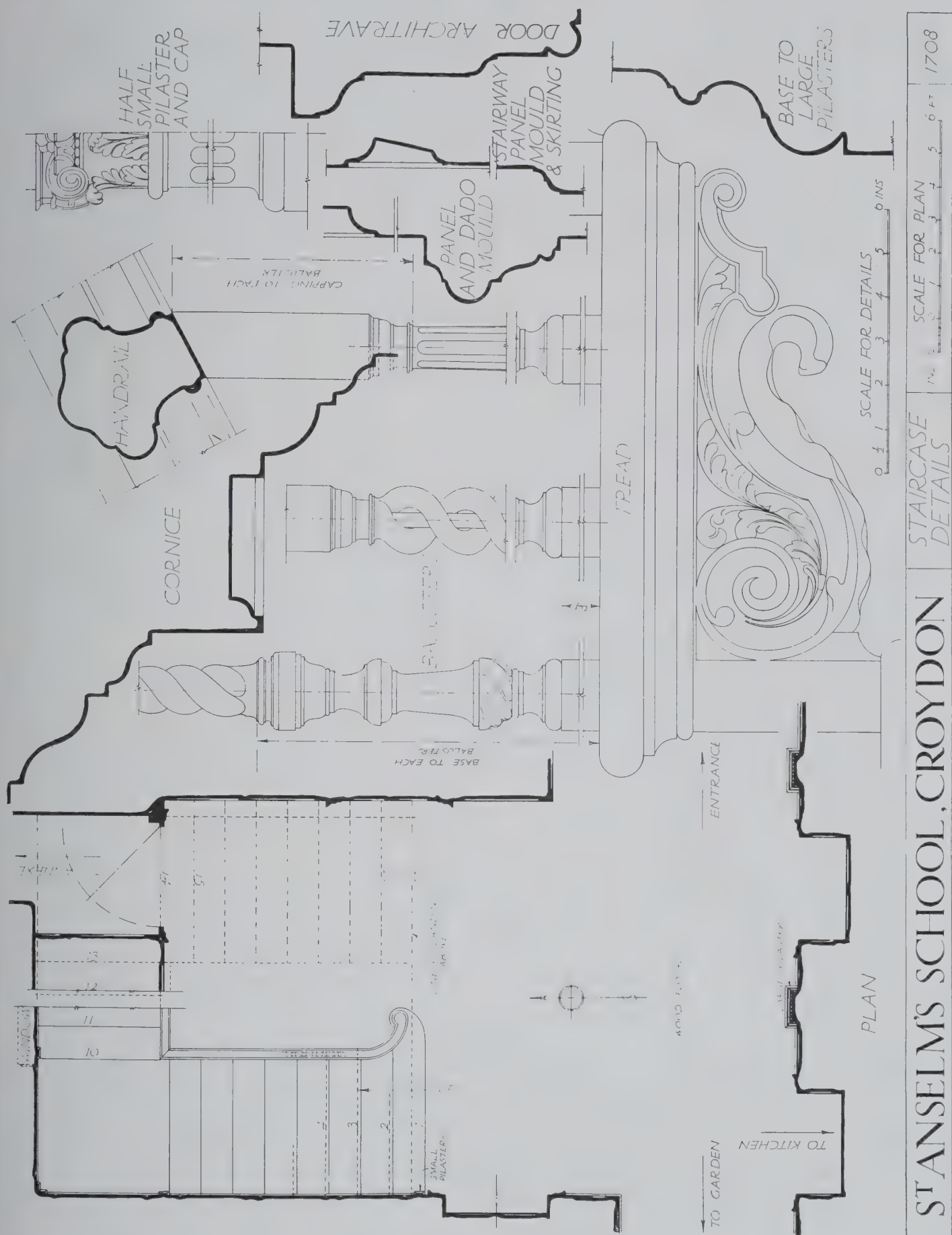


THE FIRST-FLOOR LANDING.



ST ANSELM'S SCHOOL, CROYDON	STAIRCASE DETAILS	SCALE INS 12 0 1 2 3 4 5 6 FT 1708
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THE UPPER HALF OF THE STAIRCASE.



DETAILS OF THE STAIRCASE AND BALUSTERS.

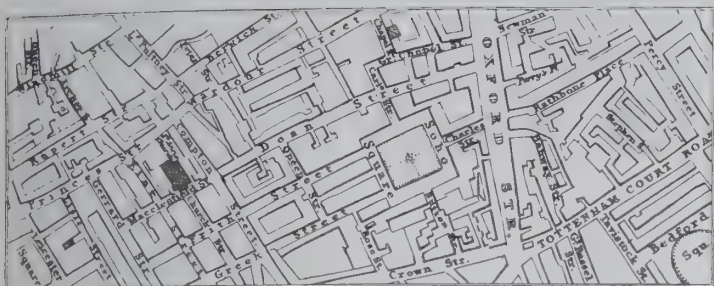






# Tallis's *London Street Views.*

## XVII—Oxford Street.



PLAN OF THE PART OF OXFORD STREET ILLUSTRATED.

TALLIS'S delineation of Oxford Street is contained in four sections, and extends from Tottenham Court Road to Stratford Place, from which point westward there were not then sufficient business premises to make a further section necessary. The views, when several were occupied with a single thoroughfare, were not issued in regular order, and thus we find that in this case, No. 1 Oxford Street, which begins at Bozier's Court (forming a little island of houses at the junction of Oxford Street and Tottenham Court Road long since cleared away) to the corner of Newman Street, is contained in No. 40 of the elevations; and that the following instalments in order are No. 34, No. 36, and the last, No. 41a. Taking section No. 40 first, then, we shall find a number of very plain and ordinary shops until we come to No. 6, then occupied by the Boar and Castle Hotel, an unusual sign which I do not remember otherwise to have met with, and a little further on at No. 11, the entrance to the Star Brewhouse is shown, with its curious semi-circular over-ornament. The front of No. 21, then occupied by Thursfield, an oilman, breaks, with its semi-circular headed windows, the normal regularity of these features in the other shops; next to this is Hanway Street, once known as Hanway Yard, not infrequently miscalled Hanover Yard, which was formed in 1721, as is indicated by a stone let into the wall of one of its houses. It was for long a notable centre for the sale of ladies' clothes and general mercery, and in it William Godwin set up as a bookseller in 1805.

Two doors off is Rathbone Place, so named after a carpenter, one Rathbone, who constructed buildings here in the early part of the eighteenth century, buildings commemorated by a stone in one of the houses, and dated 1718. Rathbone Place has been occupied by several notable people, Lord Bolingbroke, Ozias Humphrey, the miniaturist, and Hone and De Wint, the painters, among them, and in Tallis's time was so commercially important that one of his views (No. 64) is concerned wholly with it.

Reversing the plan, and beginning with Crown Street, at the top left-hand corner, we shall see that on the south side of the street the shops and houses departed, in those days, little from this monotonous regularity; nor are those who occupied them of any special note. But many of the buildings dated, then, from the year 1725, at which time the thoroughfare, hitherto known as Tyburn Road, was renamed, although it was not till some four years later that much of its north side was built over.

In Tallis's time all sorts of trades and businesses were carried on in the predecessors of the present rebuilt shops. At No. 429, was Sneezum's wine vaults; at 427, Jessop's Toy warehouse; at 432, one Askew had his "Bird Warehouse"; and linen-draperies and tailors, upholsterers and cutters, were represented among those wine vaults, which were such a feature once; while "dining-rooms," like, for instance, that of Hutchinson, at No. 437, abounded. Few of these shops were of any special size or importance, and the only ones that have any particularly special architectural distinction (and that is only relative) are Nos. 420 and 421, which form a single frontage.

Next to No. 412 (in the lower section) is Charles Street, leading into Soho Square, and so named after the Merry Monarch in whose reign it, as well as the famous square, was built. It will be observed that the large house at its west corner, is not

numbered in Oxford Street, although it has a considerable frontage and, apparently, an entrance on to the thoroughfare.

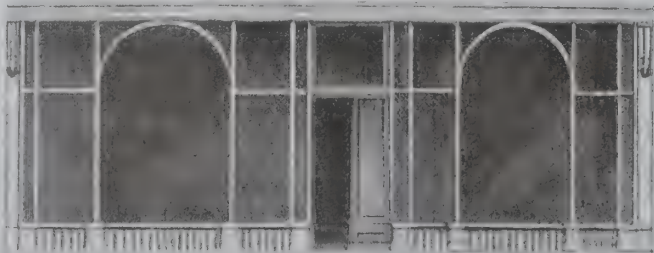
In Tallis's Directory, Foster's Auction Rooms are given at No. 410, but as this does not appear in the elevations, I imagine that it occupied back premises, and was entered by the large doorway shown. Balls and Son, music sellers, are similarly given at the equally illusive No. 408. Two doors west, No. 406, was occupied by two people; Dr. Bridges' Turnery Warehouse was there, as was also a ham-and-beef shop kept by one Davis. This building, of lower elevation than the rest, had obviously, at some time, been reconstructed from a single house at the corner of Dean Street, was then Rippins's Wine Vaults; while more wine vaults, run by Fairlam, were at No. 396, the end house of the large block, beginning at No. 400, which has the appearance of a single large building, after the manner so often affected by the Adams. Tallis calls Dean Street "a respectable street of substantial brick houses." Chapel Street he ignores. Yet Chapel Street has its memories. Here the unfortunate Theodore, King of Corsica (who is buried in St. Anne's, with a well-known memorial written by Horace Walpole marking the spot) died, in 1756; and here Edward Kean went to school. The annals of Dean Street, especially its artistic annals, would make an article in itself—and besides, although a tributary to Oxford Street, it is not Oxford Street, and must therefore be passed by with this bare allusion.

E. BERESFORD CHANCELLOR.

*By Appointment to His Ottoman Majesty*  
**THE SULTAN.**



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# Recent Books.

## Westminster Abbey.

**London. Vol. I.—Westminster Abbey.** Royal Commission on Historical Monuments (England), 1924. Published by H.M. Stationery Office. 21s. Obtainable from Imperial House, Kingsway, W.C.2, and 28 Abingdon Street, S.W. 1.

To this important Government publication the Provost of Eton, Dr. Montague James, has provided an Introduction of twelve pages, sketching clearly the history of the Abbey, and describing its architectural relation to the French cathedrals, and the special interest of the plan. Acknowledgment is made of the debt to Professor Lethaby in securing credit to Master Henry "of Reyns," as the architect of the building in all its parts, from 1245 to about 1253; and to John of Gloucester, 1254, and Robert of Beverley, 1261, who formed the group of directors under Henry III. The names of the subsequent masters are known down to the building of Henry VII's chapel on which we await further light. Dr. James briefly reviews the architectural figure-sculpture, the sepulchral imagery, the rich mosaics, practically unique in England, the painted tile pavements, the paintings and wall paintings in which the Abbey is comparatively rich, and the glass in which it is poor. Mention of the monastic buildings around the cloister follows, and the Introduction concludes with a commemoration of the names of the labourers who have elucidated the history and cared for the fabric of the Abbey and "its unrivalled treasures."

An Appendix to the Introduction adds, "details of interest," viz., altars, bells, brasses, chests, consecration-crosses, monuments, niches, plate, pulpits, screens and tapestries.

The wealth of interest thus indicated could be supplemented if the mediæval crafts and Renaissance artists were catalogued. The Abbey, having the nature of a mine or fountain of unlimited interest and discovery, one wonders that the Gothic Revival has come and gone, with all its ecclesiological fervour, and has left so much for further sifting and exploration.

The body of the book is an inventory of objects accredited to a date anterior to 1714; it therefore does not profess to cover the whole content of the Abbey for, leaving on one side the modern restoration works which have covered almost a century, unfortunately, most attractive and characteristic monuments are excluded by the imposed limit of dates. A book that does not know Roubilliac lacks an important element in the general impression which Westminster Abbey leaves on the imagination and memory.

But the Royal Commission was originally limited to 1700, so we regret the incompleteness of an inventory of the contents of the Abbey which is short of reality, as the modern additions have as genuine a claim to impartial record as those which have the adventitious enchantment of two centuries of distance.

The inventory opens with an account of the historical development of architectural history, which is dry and dogmatic in style. The sources of the plan and the absence of other relations to French work are discussed; superlatives appear with the pendants of Henry VII's chapel, and comparisons are instituted with King's College, Cambridge, and the "unventuresome attempt" at Christ Church, Oxford. The building is then dealt with in sections from east to west, the chapels are taken seriatim, with Henry VII's chapel as a conclusion. The architectural features of each part are shortly stated and the fittings, screens, glass, are set out, with a descriptive text of monuments previous to the prescribed time-limit. The whole makes an astonishingly interesting list, which in its dryness is appetizing. But Scott, Stanley, and Lethaby, having written with warmth and feeling, the contrast of the inventory method is very marked. The criticism seems unavoidable, though it may not be altogether kind, that the difficulty of avoiding the technical statements for which the architect looks and the historical connections which have a general appeal, has robbed the book of life; its note seems that of unavoidable repression. An historical description of the monastic buildings follows, which will have something of novelty for most readers. The preservation of so much of a monastery in the heart of London is remarkable and little dreamt of by the passer-by.

A page of description accompanies two plates giving detached moulding sections—really of little value apart from elevations. An armorial follows, signed E. E. Dorling, giving the bearings which are previous to 1550, as it is thought its inclusion will be of interest to students of heraldry, and an alphabetical list of monuments and floor-slabs after 1714, with their present position. A glossary and good index complete the letterpress, which runs to 119 quarto pages.

The book is, however, rendered splendid by the 220 plates of photographs. It is not too much to say that they are fascinating. The charm and variety of the subjects, which are excellently selected and reproduced, fulfil a great public service in bringing home the wealth of the architecture and decorative arts that the nation possesses in Westminster Abbey. A valuable complete plan of the Abbey and monastery buildings is included with the vaultings shown. One scarcely likes to ask for more, but elevations and sections would have helped to make the record more than an album, which is the main impression given by the whole.

This book must be added to every architect's library and put out for inspection. It can be taken up for a few minutes to enjoy the pictures or it may be pored over; the price is popular, the print and paper beyond criticism, and that it provokes one to ask for more still about the wondrous Abbey cannot but be a commendation.

BERESFORD PITE.

## Rome.

**Wanderings Through Ancient Roman Churches.** By RODOLFO LANCIANI. Illustrated. Constable and Co. 32s. 6d. net.

The name of Senatore Rodolfo Lanciani on the title-page of a book at once guarantees its accuracy and attractiveness of treatment; for no one knows Rome and its manifold wonders and beauties more thoroughly than he; no one has written more delightfully and authoritatively on that inexhaustible theme. In a sense the present instalment of his knowledge of this subject which the recognized historian of the Imperial City has given us, through the well-known firm of Messrs. Constable and Co., may be said to be complementary to his wanderings in the Roman campagna, which appeared, under the same imprimatur, in 1909. In the present instance, however, forsaking for a time that vast area around the city which he knows so well, the author is concerned with some of the churches of Rome, of which a full list would extend to as many as there are days in the year. It need hardly be said that but a few of the specially interesting ones are here dealt with; in fact, the scheme of the volume is, as Senatore Lanciani tells us in his preface, to deal in the six chapters first with the fate of pagan temples and their artistic treasures, after the promulgation of the Edict of Milan, A.D. 313; then with the basilicas raised by Constantine over the graves of the Apostles Peter and Paul; then with the Church of the Saviour at the Lateran, and its appendage, the Hierusalem, or church of the Holy Cross; and finally, with the minor Constantinian basilicas of St. Agnes and St. Lawrence. The history and development of these landmarks are revealed to us in this sumptuous volume, not in the dry-as-dust manner which even topographers are beginning to realize is the least attractive way of making known their stored knowledge, but in that more humanized form in which original information is served up in an anecdotic and appetizing manner. In this way the author shows us how when Constantine, moved by religious and political considerations, determined to raise in Rome a certain number of churches, and selected the spots where martyrs like Paul and Lawrence and Agnes and the rest were buried on which to raise these edifices, he took special care not to disturb their graves by an inch; and it was due to St. Paul's coffin lying near a rock, overhanging the road to Ostia, that the basilica named after him could only be of relatively diminutive size as compared with St. Peter's, on whose site no such obstacles existed.

Senatore Lanciani's latest contribution to the annals of Rome is a work to be read with profit by the student, as well as with pleasure by anyone who is interested in that amazing collocation of wonders, which are to be found in the city that crowns Italy with its magic glory.

E. BERESFORD CHANCELLOR.

MARLBOROUGH COLLEGE WAR MEMORIAL.



Plate II.

June 1925.

IN THE VESTIBULE.

A view taken immediately inside the Main Entrance door illustrated on the opposite page.





ITALIAN GARDENS IN PRAGUE.



Plate III.

June 1925.

THE CHANTING FOUNTAIN.

Thomas Jarosch, sculptor, 1570.

With the Belvedere in the background. The copper roof to the Belvedere, which otherwise is pure Italian, can here be seen.







*Star and Garter Home, Richmond.*

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## TO OUR READERS.

THE ARCHITECTURAL PRESS have acquired additional premises at 9 Queen Anne's Gate, Westminster, S.W.1, to which address all Editorial and General Correspondence should in future be sent. The telephone number and telegraphic address remain as before, namely: Victoria 6936, and "Buildable, Parl, London."

**"The Building, the Architect, and the Craftsman."**

By Gerald Moira.

Mr. Gerald Moira, the new director of the Edinburgh College of Art, attended a recent meeting of the Edinburgh Architectural Association in the Council Room of the Incorporation of Architects in Scotland at 15 Rutland Square, and was given a cordial welcome to the city by Mr. J. Inch Morrison, who presided. Mr. Moira acknowledged the greeting, and proceeded to open a discussion on "The Building, the Architect, and the Craftsman." He expressed the view that as the building was the casket in which were placed all those precious things that were so personal, and which reflected not only the life of their owner, but the controlling influence of the designer, it should set a standard in all the canons of taste. It was for this reason that the building should be placed before the designer of it. He made a point also of the responsibilities that rested with the dominating mind, the mind which should set the standard of taste throughout the whole structure. He was of opinion that the architect began from the wrong end. The architect started by studying antiquity and archæology, whereas the painter and sculptor started from Nature and moved forward and into tradition.

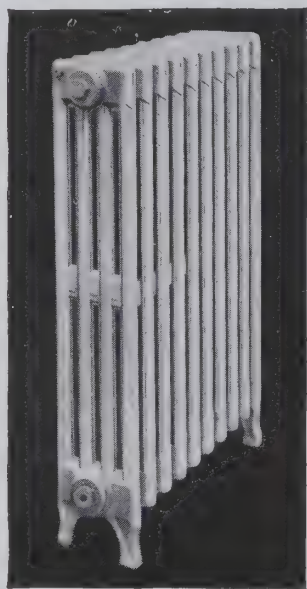
Sir Robert Lorimer, Professor Baldwin Brown, Mr. John Begg, Mr. William Davidson, and others contributed to the discussion.

## A Great Scottish Architect.

A lecture on Sir William Bruce, the architect of the new Palace of Holyrood, was delivered by Mr. Henry F. Kerr, F.R.I.B.A., at a recent meeting of the Glasgow Institute of Architects, held in the rooms of the Institute, 39 Elmbank Crescent. Mr. George A. Paterson, F.R.I.B.A., the president, was in the chair. Mr. Kerr said that of Scottish architects of the seventeenth century, Sir William Bruce was undoubtedly the greatest. He was the second son of Robert Bruce of Blairhall, and, like many gentlemen of his time, he was interested in the arts, travelling in France and Holland in pursuit of knowledge. On his return to Scotland he took up the practice of architecture. Art was not his only interest: he assisted in the promotion of industry and was a keen supporter of the Stuart dynasty. In Douglas's Baronage there was this estimate of him: "He was a man of extraordinary parts, a steady loyalist, so much so that no gentleman in a private capacity contributed more to bring about the restoration of Charles II." Charles did not forget his services. In 1668 he was made a baronet, and in 1671 he was appointed H.M. Surveyor-General, and entrusted with the design of the new Palace of Holyrood. Previous to this important work Bruce had been designing large mansions—for example, the house of Panmure and the great quadrangular mansion of Leslie, destroyed by fire in 1763. The lecturer dwelt on the features and excellencies of Bruce's work as shown on other notable buildings, including Moncrieffe House, Bridge of Earn, in the style of which were seen the germs of his later masterpieces, revealing him as the real pioneer in Renaissance architecture in Scotland.

## Selby Abbey, Yorkshire.

Serious cracks have developed in the stonework of five of the pinnacles on the north side of the choir of Selby Abbey, Yorkshire, parts of which date back to the early part of the twelfth century. Funds are being appealed for to enable restoration work to be carried out. It is estimated that the cost will be £1,000.



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## The New President of the Royal Academy.

Sir Aston Webb has retired from the presidency of the Royal Academy, having reached the age limit fixed for tenure of the office. His successor, Mr. Frank Dicksee, R.A., is the eleventh president elected since the incorporation of the Academy in 1768. Mr. Dicksee, who was seventy-one years of age last month, was elected A.R.A. in 1881, and R.A. in 1891. He was born on November 27, 1853, and at nineteen had won a studentship at the Royal Academy Schools. He made his first appearance at Burlington House at the age of twenty-three with a painting which gained him the gold medal, "Elijah confronting Ahab and Jezebel in Naboth's Vineyard." The picture which made him known, however, was "Harmony," the study of a young girl seated at an organ, with a young man gazing passionately at her rapt face. This was the picture of the year at the Academy of 1877.

In this year's Academy Mr. Dicksee was represented by a portrait of Mrs. Norman Holbrook and a picture entitled "This for Remembrance."

## R.I.B.A. Council Meeting.

Following are notes from the minutes of the last meeting of the Council of the R.I.B.A. :—

Registration of Probationers.—On the recommendation of the Board of Architectural Education the Council decided to accept the senior certificate examination of the Ministry of Education, Northern Ireland, in support of applications for registration as probationer R.I.B.A., provided the certificate covers the required subjects.

Godwin Bursary and Wimperis Bequest.—On the recommendation of the Board of Architectural Education the Council approved the memoirs and sketches submitted by Mr. W. T. Benslyn, A.R.I.B.A., Godwin Bursar, 1923.

Illegal use of the R.I.B.A. Affix.—The Council were informed of two cases in which the R.I.B.A. affix had been illegally employed by non-members of the R.I.B.A., and it was decided to take strong action in the matter.

Reinstatement.—Major L. M. Wells-Bladen was reinstated as a Licentiate of the R.I.B.A.

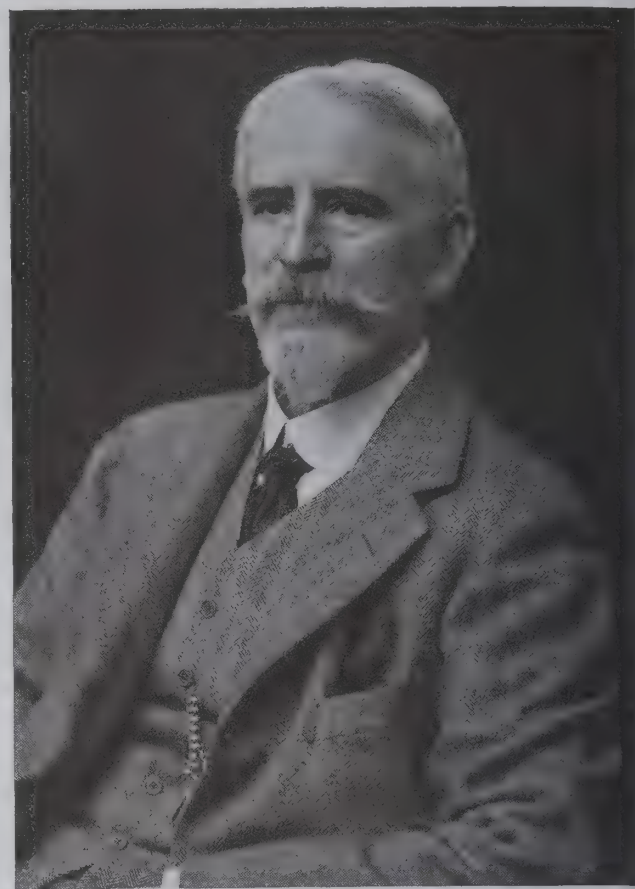


Photo: Russell.

MR. FRANK DICKSEE, R.A., THE NEW PRESIDENT OF THE ROYAL ACADEMY.

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## The Architecture Club.

Sir Giles Gilbert Scott, R.A., the architect of Liverpool Cathedral, was entertained at dinner on December 18 last, at the Hotel Cecil, by the Architecture Club, Mr. J. C. Squire being in the chair. The club, the chairman said, was proud of the fact that the architect of such a magnificent building, which had been received with acclamation by all sections of professional and lay opinion, should have been one of the original members of that club.

Lord Newton, in proposing the health of the guest of honour, dwelt upon the opportunities of beautifying Parliament Street that had been neglected. The Home Office, he said, had never been completed. The two towers which ought to stand on the building facing Parliament Street had never been finished, for the simple reason that they would have cost £3,000, and the Government of that day declined to find the money. Smoke was the chief enemy of the architect, and so terrible had been its ravages on the buildings of the Houses of Parliament that an army of men had to be maintained to preserve the ornaments of the fabric from falling down. Many of the more delicate pieces of work were so badly injured by smoke that a lady could easily pull them off with her hands. He sincerely hoped Sir Giles Gilbert Scott would not live to see Liverpool Cathedral defaced by smoke in the same way that St. George's Hall, Liverpool, was to-day.

Sir Giles Gilbert Scott, in reply, said he believed the opening of the cathedral at Liverpool had received more notice and public recognition than the opening of any cathedral in the past, owing to the existence of the modern Press. The difficulty of architects was, that they had to deal with so many interests. In architecture they were all the time up against the public, their clients, building committees, and various other interests, which all had to be reconciled as regards both practical considerations and æsthetic aims.

## New Devonshire House.

The fate of the Devonshire House site, which has been described as the most valuable of all West End properties, has now been

settled. Three great new buildings will be erected at a cost of between £2,500,000 and £3,000,000.

Briefly, the proposals are as follows: On the Piccadilly frontage will be erected a great block of "apartment" flats, some as high as nine stories, to be known as Devonshire House. It will overlook the Green Park; its internal design will follow American principles, and will afford accommodation to justify the claim made on its behalf that it will be the most beautiful of its kind in London.

There will be shops on the ground level facing Piccadilly, Berkeley Street, Stratton Street, and a new street which will be laid out on the north side of the block. A departure in London architecture will be the provision of a second tier of shops on the mezzanine level, to be approached by a central stairway on the Piccadilly frontage. A new restaurant forms part of the plans for the lower half of the building.

Immediately in rear of the new Devonshire House, fronting upon Berkeley Street, will be erected a palatial block of offices.

The northern part of the site will be occupied by a second block of residential flats, built on the English principle, to be known as Devonshire Court. It will face south and east, and will extend north as far as Lansdowne Passage, which cuts off Lansdowne House Gardens from the old Devonshire House site.

The designs for the block fronting on Piccadilly have been placed in the hands of Mr. Thomas Hastings, of New York, and Professor Reilly, of Liverpool. The owners of the site, Messrs. Holland and Hannen and Cubitts, Ltd., are to be the contractors.

The Devonshire Court block, which will be erected by Messrs. Edcater Ltd., London, from the designs of Mr. W. Henry White, F.R.I.B.A., will contain twenty shops, with basements, over fifty moderate-rented flats, nearly all of five bedrooms, two bathrooms, and two sitting-rooms, and a restaurant with some 19,000 sq. ft. of floor area. The flats will be self-contained, but all the advantages of hotel life are offered by the magnificent facilities for music and dancing offered by the restaurant.

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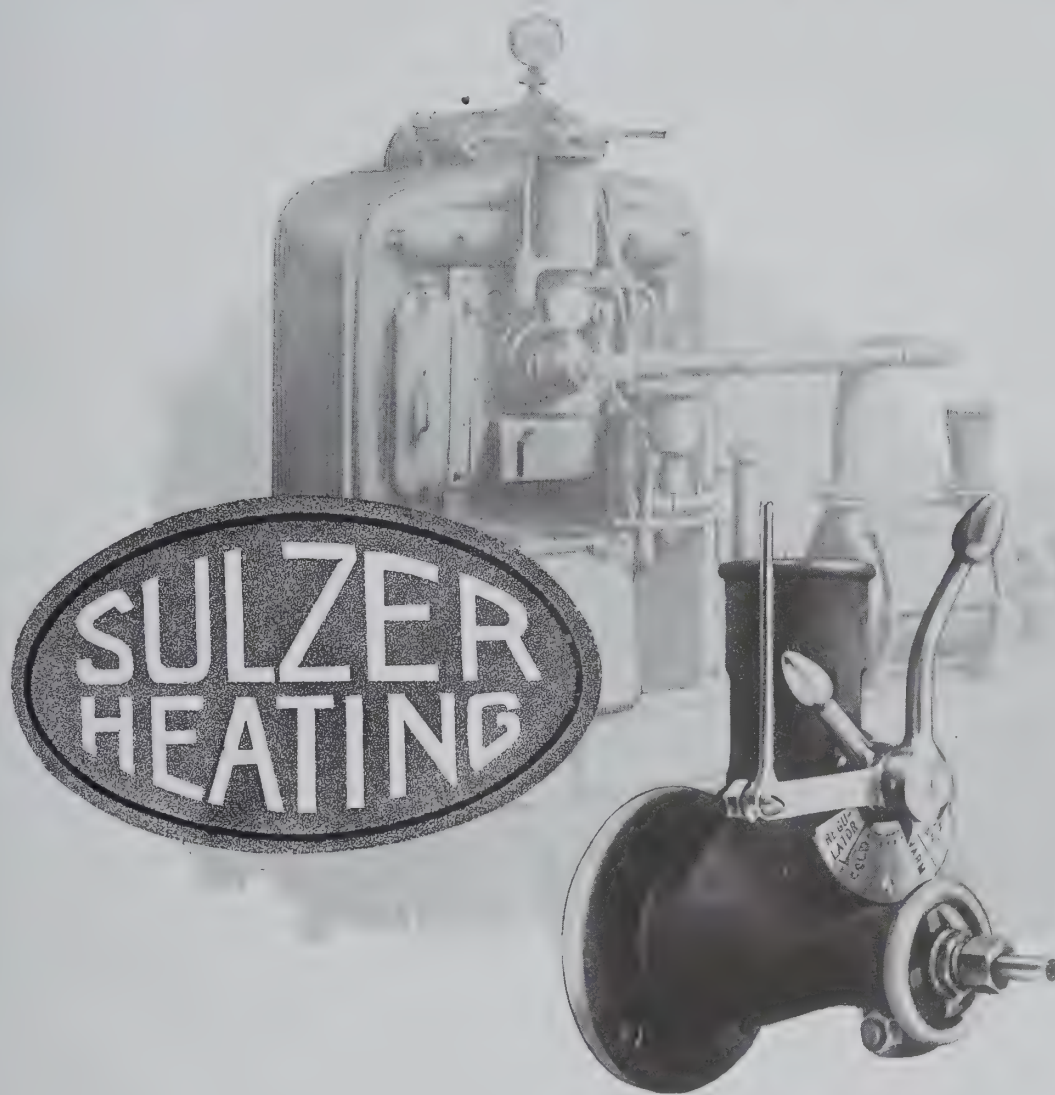
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## Steel Houses.

### An Interim Report on New Types.

The Departmental Committee, with Sir Ernest Moir, M.Inst.C.E., as chairman, which was appointed by Mr. Wheatley when Minister of Health, to inquire into the subject of new materials and methods of construction of working-class houses, has presented an interim report on the new types of steel houses in which Lord Weir, the Duke of Atholl, and others, have been interested in Scotland. They have, the committee state, given some attention to alternative systems, but are not yet in a position to submit a detailed expression of opinion on them.

The committee, in the course of their report, state that there "is abundant evidence that houses made of steel on wooden framing can be considered as a reasonable method of providing immediate housing accommodation."

Lord Weir is devoting much time to investigation and experiment, with the object of perfecting this form of construction, and particularly with a view to adopting such methods of standardization as will lead to cheapness in large scale production and to rapidity of building without utilizing the skilled branches of the building industry.

The committee point out that houses faced externally with steel sheeting are not so resistant to high temperature nor so easily kept warm when the temperature is low, as are houses made of brick, but measures are proposed to obviate these disadvantages. The houses for which Lord Weir has so far worked out his proposals are of the bungalow type; but it was understood that consideration was being given by Lord Weir to the adaptation of his principles to the two-storied dwelling.

The committee state that they are satisfied that the method of construction under review presents no difficulty in the way of providing satisfactory accommodation and pleasing appearance. There remain the important considerations of first cost, rent obtainable, maintenance, and effective life of houses of this type. On the question of cost it is impossible at this stage to give a final judgment, exact figures not being available.

## University of London, University College.

### Architecture Entrance Scholarships.

Fifteen entrance scholarships and exhibitions are available for award to students entering University College, London, in October 1925.

Two of these are tenable in the Bartlett School of Architecture.

Three others are available in any faculty of the college or in the school of architecture.

Full particulars regarding all the scholarships and exhibitions may be obtained on application to the secretary of the college.

## National Gallery—New Acquisitions.

The portrait of Vincenzo Morosini, by Tintoretto, has now been hung in Room VII at Trafalgar Square, among the other examples of the sixteenth-century Venetian School. It will be remembered that this noble portrait was presented to the gallery by the National Art Collections Fund in commemoration of its coming of age, and of the National Gallery centenary. The pictures of the French School in Room XI have been re-arranged: the latest addition being a spirited portrait of a Young French Gentleman, by Louis Tocqué, purchased from Mr. G. S. Sedgwick, out of the Temple West Fund. In the vestibule is placed a characteristic Seapiece, by Charles Brooking (1723-59), the first considerable English painter of marine subjects. The picture has been presented to the gallery by Miss Tupper.

## Samlesbury Hall, near Blackburn.

Samlesbury Hall is now in imminent danger of demolition to make way for modern development unless the present owners can arrange some scheme for the preservation of this priceless old pile of domestic architecture.

The new Preston Road was cut through the grounds and across the moat of the ancient hall, which is rich in antiquarian interest, its story going back many centuries. A Sir Thomas Southwark, who restored it 400 years ago, has left the most prominent mark upon the old place in rich carvings.

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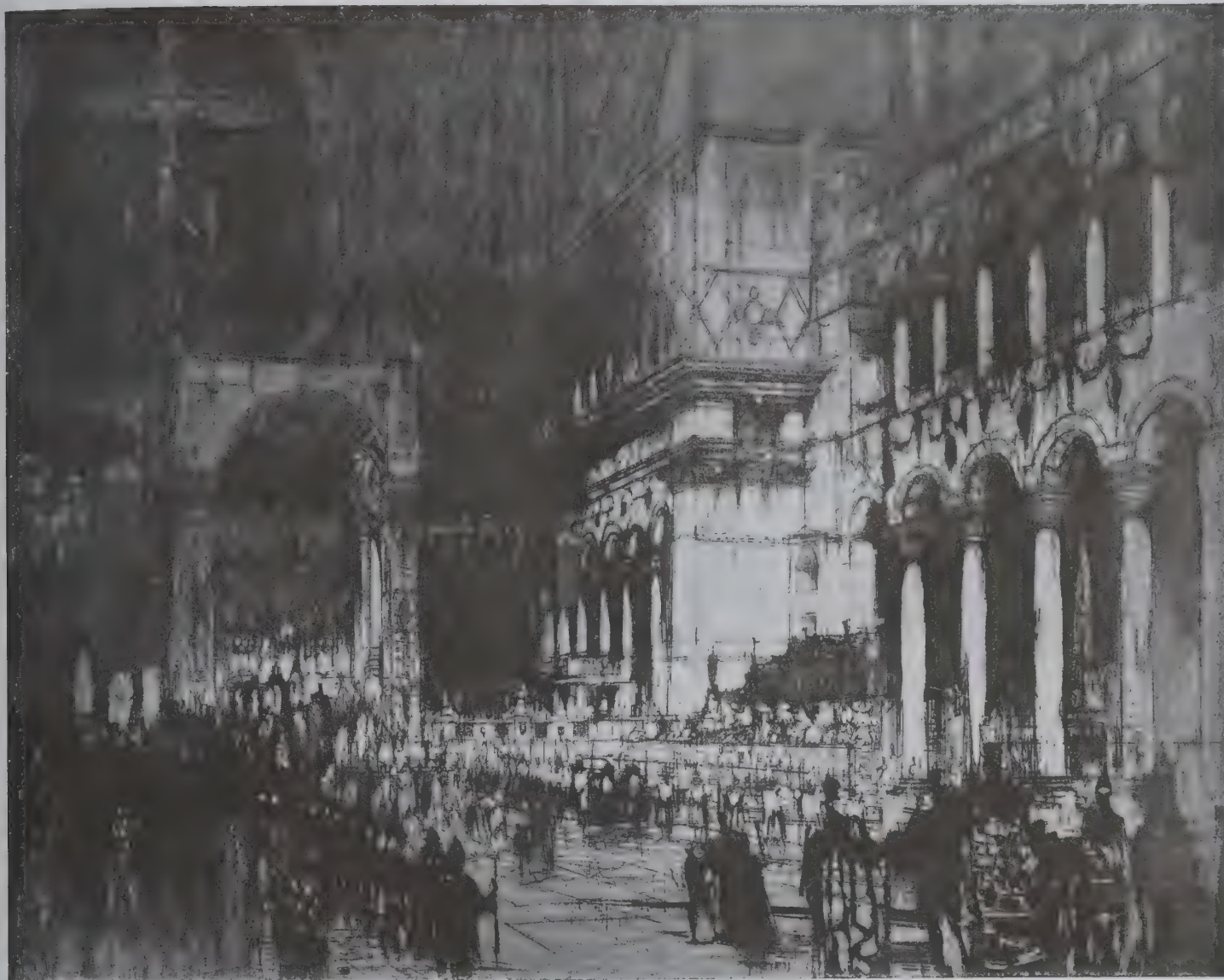
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## Re-opening of the Church of St. Magnus the Martyr, London.

Architectural Account of the Restoration, Alterations, and Additions, 1924.

The first mention of this historic church is found in the Cottonian Charters in 1067 as a "stone" church, which marks its distinction from what were probably the many churches in London built of wood. Its site was important, as it stood at the north end of London Bridge, and at one time the gate of the bridge apparently joined the tower. Just south of the church of St. Margaret, the first to be burnt in the Great Fire, whose site is now covered by the Monument, it perished among the earliest. It was rebuilt by Sir Christopher Wren, the steeple being completed in 1705; the general plan of the old perpendicular church probably being followed closely, noticeably in the deviation of the east wall from right angle with the north and south. It has undergone many alterations, the most considerable of which was the demolition, in 1762, of the west ends of the side aisles, which were flush with the tower. In consequence the tower was left standing free on its arches in order to allow a passage way for the footpath of old London Bridge, a great improvement to the exterior, but a spoiling of the proportions of the interior. As a result a new vestibule was made, leaving the old screen in its old position on now the west wall of the church, a new screen being erected, part of which was probably from another church. The proportions were further spoiled by the erection on top of this screen of lath and plaster walls reaching to the ceiling and panelling, boxing up the organ north and south. The present restoration includes the removal of these partitions, which restores greater apparent length to the church and much improves the acoustics of the organ.

The curtailing of the church in 1762 positioned the old centre of the building at the west end of the nave. Wren had left, as in some other churches, a double space between the columns at this centre, giving a sort of transept effect, at this point there having been a shallow dome or lantern. The unfortunate appear-

ance of this great space of unsupported architrave at the west end of the nave has been remedied by the erection of a pair of new columns.

In 1760 a fire destroyed the roof and damaged the interior and the organ; the roof was reconstructed in a different design, an attic story apparently being added under the barrel vault.

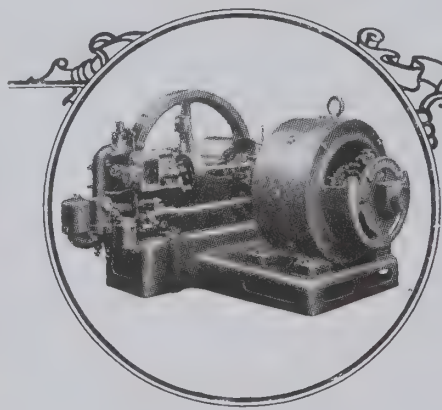
The fine carved wooden portico was removed from the south door when it was blocked up to form an entrance to the vestry in the north aisle. This portico has now been placed as a reredos in the north aisle on a plain plinth. The font of 1712 was probably removed to the north aisle at the same period, evidently losing its original baluster support. In 1830 new oak box-pews were substituted for the original ones, the bases of the columns being covered with flush panelling, some of the lower members of the bases being hacked away.

The church suffered from the revival of stained glass in common with nearly every other City church. The east window was filled with a very early example of geometrical design resembling a mixture of Scotch tartans of unusually crude colouring. In order to show this the reredos was mutilated, the upper story (and its paintings of cherubs) being taken down. The aisle windows are also filled with heavy unsuitable glass, making the church, which was originally well lit, dark and depressing, the effect being emphasized by a superabundance of mural tablets set on black slabs of late date.

A fine sounding-board of the pulpit was removed about 1880, and previously an ugly "three-decker" of patchwork wood was erected round the pulpit base, obscuring the latter's beautiful proportions and altering the staircase. Fortunately, the church entirely escaped the fatal alteration made in many City churches in the middle of the nineteenth century—the removal of the choir and organ from the west gallery to block up the east end.

All the alteration has been undertaken with the greatest care so that the rich, dark effect of the woodwork acquired by time and use should not be lost. Where original colouring had been smothered by repeated coats of varnish these have been removed, and the result shows that rich colouring was a much more important part of seventeenth-century decoration than is usually supposed. As before mentioned, the altar rails and all the iron-

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work of the church was highly coloured and gilded, and it is the original colouring and not a restoration that is now seen.

The reredos panels, too, were originally rich with colour, as may be seen from the two fine paintings, now cleaned, of Moses and Aaron—almost the only example thus restored in the City.

It is even probable that the walls were originally decorated with gilt scroll work, as a doorway hidden behind the organ was found to have bold gilded scrolls painted round it.

The whole work has been a conservative preservation and restoration as far as possible of Wren's design and spirit; and at the same time shows the inherent capacity of his churches for including and setting forth a developed conception of the requirements of worship. Such new features as the rood and large altar as have been introduced are, it is claimed, of the kind that in borrowing the Renaissance style from abroad, he would have likewise borrowed and made his own if the religious requirements of the age had demanded them.

## An Enlightened Railway Company.

Too little has been made of the good taste of the Tube railway authorities in their recent extension of the line to Edgware. Here we have a station which has at last broken away from the Victorian tradition of a frowsy shed hemmed in by high palings and the dingy offices of coal merchants. Instead we have at Edgware a pleasant forecourt with shops on one side and a loggia with seats on the other, for those who wait for friends or vehicles, and in the centre a spaciouly-treated entrance for passengers. The brickwork is attractive, the tiles are attractive, and there is evident thought given to all the details of doors and windows and booking-offices, so that the mind of the passenger is prepared for the pleasantly-upholstered and pleasantly-lit carriages waiting for him at the platform. It is to be devoutly hoped that the estate agents in whose hands is the development of the new part of the town near the station will realize that the simple grace of good architecture is not a fad, but a commercial asset, now that the railway company has given them the lead.

W. G. N.

## The Price and Supply of Building Material.

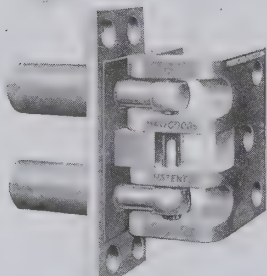
The Minister of Health, the Right Honourable Neville Chamberlain, accompanied by the Parliamentary Secretary and officials of the department, recently received a deputation from the manufacturers and suppliers of building materials.

Mr. H. J. C. Johnston, on behalf of the deputation, said that the Minister could rely on the hearty co-operation of the manufacturers in the Government's housing scheme. They had given their word that they would not increase prices of building materials for housing schemes unless increases were rendered necessary owing to higher costs of production; the record of the past few months had shown that the materials manufacturers and suppliers were keeping their word. The manufacturers objected to being singled out for control by Act of Parliament as had been intended by Mr. Wheatley, and had strongly expressed themselves as opposed in principle to the Building Materials (Charges and Supply) Bill.

The manufacturers referred to the fact that although there might be a shortage of bricks in some areas, there were, on the other hand, several districts in which the production exceeded the demand, and they strongly urged that some means should be devised whereby these surplus stocks could be economically transferred to the needy areas.

The Minister, replying to the deputation, said that he accepted their promise of co-operation, and he was sure that they all realized that what would pay them best would be a continuous demand for their commodities. This could best be secured by maintaining prices at the lowest possible level. He welcomed their promise to set up a committee, which he thought would have many useful functions to perform with regard to the distribution and the most advantageous use of available materials, so that a shortage in one district could be supplied out of an excess in another district. He promised to send the manufacturers a draft of the precise terms of reference for their committee so that its functions could be settled quite definitely.

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Re-organization sometimes involves the rebuilding or the alteration of an existing structure, for production and service must ever rest upon economical and efficient housing and management.

Modern business requires modern buildings, and wherever large constructions are involved the services of the most efficiently organized contractors are essential.

Architects who have carried out building operations for large industrial concerns know that the saving of time by expeditious workmanship and good organization is a matter of the greatest importance and value to their clients.

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## St. Paul's Cathedral.

A fund has been opened by "The Times" for the purpose of enabling the authorities of the Cathedral to carry out the restoration work to the main piers supporting the dome, which the Commission of Experts declare in their recent second interim report to be imperative. Their Majesties the King and Queen head the first list of subscribers.

The second interim report of the Commission emphasizes the need for prompt action in the grouting of the piers on a carefully prepared programme, together with repairs to the stonework, in order to prevent the condition of the piers becoming grave.

In the issues of "The Architects' Journal" for January 14 and January 21 last, Mr. William Harvey, an eminent authority on domed buildings and ancient structures, declares against the suggestion that the dome should go. He suggests a re-examination of the building to discover the best place for inserting tensile reinforcements; an endless concrete beam buried in the thickness of the outer walls; the anchoring back of leaning portions of the building; and reinforcement within the defective pillars. To save the dome Mr. Harvey suggests the adoption of a cone-shaped support. The outer and inner drums would be connected, and in part supported on a truncated cone of reinforced concrete, the base of which would reach to the outer and unloaded portions of the eight main piers. Pressures on the piers would be more evenly diffused by a baseplate of reinforced concrete covering the vaults surrounding the dome. The articles are accompanied by many interesting drawings and photographs.

## The National Society for the Preservation of Property.

The National Society for the Preservation of Property, 8 St. Martin's Place, W.C.2, are publishing periodically a Journal for free distribution to its members. The aim of the Journal is co-operative action by the paint and varnish industry in educating the public to the economic necessity for the use of paint and varnish in the preservation of property, and to secure greater effort on the part of the trade to sell its products.

## Crumbling Statues.

## A Suggested Remedy.

"Like the Houses of Parliament, Westminster Abbey, and all the other buildings that should be the pride of Londoners, St. Paul's is being sacrificed to our obstinate adherence to the coal-burning habit," said Dr. J. S. Owens, consulting engineer and honorary secretary to the Advisory Committee on Atmospheric Pollution, discussing recently the safety of St. Paul's Cathedral.

"It is true," he went on, "that the most important feature of the present trouble—the weakening of the piers that support the dome—cannot be ascribed to London's atmosphere. But there can be no doubt that the crumbling of the outside stonework is due directly to atmospheric pollution. Anyone can see from the top of a 'bus the damaged fingers of many of the statues, which are being rapidly disintegrated into something like a powder."

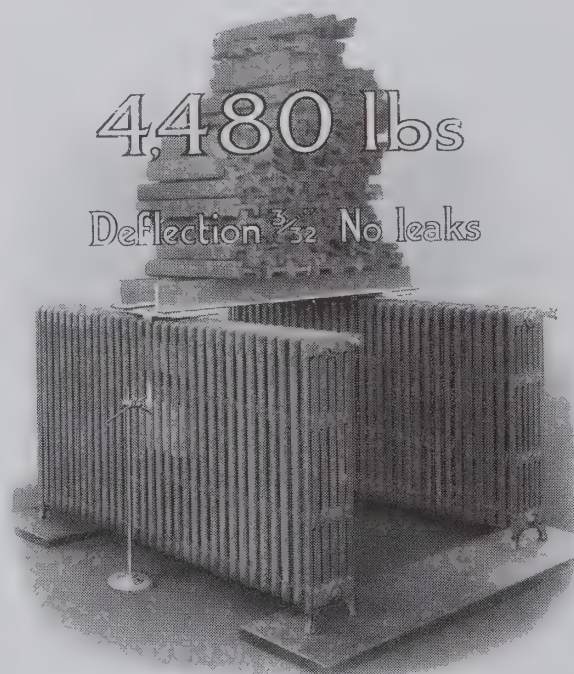
"I have frequently observed that even interiors of buildings are affected by smoky air. The cloisters of Westminster Abbey, for instance, have been appreciably damaged by the atmosphere."

"We burn in London 17,000,000 tons of coal every year, and out of every ton burnt 20 to 100 lb. emerge into the air in the form of soot deposits, while domestic coal fires and, to a lesser extent, factory chimneys, shoot from 200 to 300 tons of sulphuric acid into the air every hour. These 300 tons of sulphuric acid could, in time, convert about the same weight of limestone into dust."

"We live in a constant cloud of smoke. It is high time that it was made a penal offence in our towns to poison the atmosphere with coal smoke."

"One of the best remedies, and the one to which we are gradually but much too slowly tending, is the replacement of coal heating by gas heating, or the replacement of smoky coal by semi-coke."

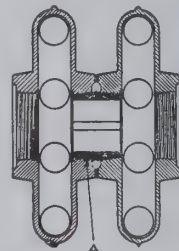
"Perhaps the only really effective method of eliminating coal smoke from the air would be to adopt the suggestion of Sir Napier Shaw and give a rebate off the rates to every householder who made no smoke."



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# JACKSONS' ARCHITECTURAL DECORATIONS



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## Houses in Sections.

A large number of schemes providing alternatives to bricks and mortar have been placed before the Government committee, which met last month under the chairmanship of Sir Ernest Moir. Both steel and wood are suggested, and the committee are considering the suitability of wood. It is claimed for wooden houses that they can be imported in sectional form, and rapidly assembled on chosen sites in this country, and that both bungalows and two-story buildings can be suitably built of wood. The cost is, however, comparatively high in relation to other materials, and this is a serious objection to the adoption of wood.

## Victoria and Albert Museum.

A further series of concerts will be given under the auspices of the League of Arts in the Museum Lecture Theatre on Saturdays, as follows:—

- 7 February.—Sir Richard Terry. Sea Chanties.
- 14     "     Dorothy Howell and Gilbert Bailey.
- 21     "     A Stanford Concert. League of Arts' Choir.  
              George Parker.
- 28     "     Harold Craxton—Pianoforte Recital.
- 7 March.     The London Male Voice Octet.
- 14     "     Dorothy Helmrich—Vocal Recital. Violinist—  
              Desirée Aimes.
- 21     "     The Kendall Quartet.
- 28     "     Lecture Recital. English Songs—Geoffrey Shaw.
- 4 April.     The Wayfaring Trio.
- 11     "     (No concert).
- 18     "     The Tudor Singers.
- 25     "     League of Arts' Choir—Hymns and Motets.

The above programme is subject to alteration.

The concerts will begin at 3 p.m., and last about an hour. Admission will be free, but programmes will be on sale at the entrance to the theatre, and the League hope that the public will purchase them, in order that some part, at least, of the expenses incurred may be defrayed.

## The Art of "Tinycraft."

Mr. Nevile Wilkinson, whose model, "Titania's Palace," was exhibited at Marshall and Snelgrove's for the benefit of crippled children, recently gave an interesting lecture before the Art Workers' Guild on "The Art of Tinycraft," or the making of models in miniature.

Dealing with the educational possibilities of "Tinycraft," Mr. Wilkinson claimed that a large proportion of our provincial museums were merely cemeteries in which the collections of local antiquaries might be decently interred. He had, therefore, developed a scheme by which each provincial museum and school might become a centre for the display of "Tinycraft," issued under proper supervision from a central depot.

## A New Engineering Laboratory for the Ford Motor Company.

On a field in Dearborn, where Henry Ford as a boy played about an old brickyard pond and watched the working of a small steam engine developing power that pressed the brick, now stands the new engineering laboratory building of the Ford Motor Company ready for occupancy. The purpose of the building is revealed in its design and architectural details. It is of white Bedford limestone, 804 ft. long by 202 ft. wide, the main portion is one-story high in keeping with the latest Ford standard. The central portion in front, where the executive offices are located, is two stories in height, with massive stone columns and pilasters. The building, set back 1,000 ft. from Oakwood boulevard, which connects Detroit and Dearborn, is approached by wide driveways skirting the lake. The laboratory is practically one vast room supporting columns 40 ft. and 50 ft. apart. The roof is of unique steel arch construction, the arches being carried on reinforced concrete brackets. Numerous windows in the three wide roof monitors and in the outer walls flood the interior with daylight. White enamelled ceilings aid in even distribution of the light. The total glass area of 64,000 sq. ft. is equivalent to 40 per cent. of the floor space.

## THE "DEVON" FIRE—several new 1925 models



IN reducing smoke, saving coal, and giving out warmth, the "Devon" Fire surpasses any other fireplace obtainable. Its construction is scientifically correct, its appearance is artistic, "homely," and attractive.

Several exceptionally fine models have been produced for the 1925 season. There is a large number of designs in tiles and faience which can be produced to harmonise with any colour scheme.

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## The Queen's Dolls' House.

To be shown at the Ideal Home Exhibition, Olympia.

Her Majesty the Queen has been graciously pleased to grant permission for the Queen's dolls' house to be exhibited at the Ideal Home Exhibition to be held by "The Daily Mail" at Olympia in March next.

The Queen's dolls' house, designed by Sir Edwin L. Lutyens, R.A., was one of the great attractions of the British Empire Exhibition at Wembley. Housed in the Palace of Arts, it was visited by 1,617,556 people from all parts of the kingdom and of the Empire.

At Olympia the Queen's dolls' house will be exhibited in a special building designed by Sir Edwin Lutyens, and the proceeds will be added to the Queen's Dolls' House Fund.

## The Mansard Gallery.

An exhibition of works of the members of the Junior Art Workers' Guild (pictures, sculpture, craftwork, etc.) will be held in the Mansard Gallery, 196 Tottenham Court Road, W.1, from March 9 to 29. There will be no charge for admission.

## A Farm in London.

An attractive and highly novel feature of the Nations' Food Exhibition, to be held at Olympia from April 11 to May 2, will be a real English farmstead filling the whole of the annexe.

This will be a miniature reproduction of a five-hundred acre holding, in every respect a working demonstration of how to run a mixed farm on up-to-date lines.

The buildings will include a farmhouse, model dairy, scientifically constructed barns and sheds for valuable animals, while vegetable and flower gardens, an orchard of fruit-bearing trees, and a duck pond will be laid out. The object of the structures is to show the most modern methods of economical, efficient, and hygienic construction. The total cost of this farm in Olympia is about £30,000, and no expense has been spared to make it a practical creation and not a mere exhibit for the curious. The plan was made and the produce selected by Mr. P. B. Tustin, who has had agricultural experience all over the world.

## TRADE AND CRAFT.

## Adelaide House, London Bridge.

This building stands on the site formerly occupied by the Guard House and shore arches of Old London Bridge erected in A.D. 1167. When the present bridge was opened in A.D. 1831 the old one was demolished and a block of buildings erected, occupied for many years by the Pearl Assurance Co., and Sir John Knill & Co.

The lease of this block having expired, an opportunity arose for the erection of a modern building, which obviously would have to be of the first magnitude in view of the importance of the site. The owners—represented by Oswald E. Parratt, Esq., F.S.I.—accordingly instructed Sir John Burnet and Partners to prepare the designs, and Sir Douglas Fox and Partners were retained to advise with regard to the many problems likely to arise as regards the foundations and constructional steelwork. In view of the difficulties anticipated in connection with the foundations, the work was entrusted to Sir Robert McAlpine and Sons as being the most likely firm to overcome any and every difficulty that might arise.

After demolishing the old building, trial bore-holes were put down in selected positions on the site, and it was speedily ascertained therefrom that the site consisted of made-up ground—the accumulation of the city debris for centuries—until the London clay was reached some 35 ft. to 40 ft. below road level.

In addition to the subsoil difficulty an old storm water drain of 10 ft. diameter in poor condition ran diagonally across the site discharging into the river in the centre of the frontage—two smaller sewers making connections therewith on the site, not to mention a further serious difficulty by reason of the City and South London Railway Co.'s tubes being at such a level below the site as to be liable to disturbance by the operations unless considerable precautions were taken. In addition, the whole of the site was badly water-logged and liable to floods, whilst heavy warehouses on the east side necessitated extensive underpinning for some 20 ft. below water-level.

Under these circumstances the consulting engineers decided to place no reliance upon the subsoil but to carry the whole weight

(Continued on p. lviii.)



## Scagliola Marble

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of the building upon piles supporting substantial reinforced concrete foundations. For this purpose over nine hundred pitch-pine piles from 14 in. x 14 in. to 16 in. x 16 in. in section, and up to 40 ft. in length, were driven right through the made-up ground until they had penetrated solidly into the London clay. In addition a massive reinforced concrete retaining wall 25 ft. wide and 27 ft. deep was constructed along the entire river frontage, the base of this wall being considerably below the river bed.

Great care had to be taken in these operations, but eventually all difficulties were successfully overcome, and having once got to ground level, rapid progress began to be made although operations were considerably restricted by having to keep a road open across the site for the very heavy traffic to and from Fresh Wharf.

The contract for the steelwork was placed in the capable hands of Messrs. Dorman, Long & Co., Ltd., who supplied and erected about 2,050 tons of steelwork for the purpose.

The granite base supplied by Messrs. Brookes, Ltd., is noteworthy by reason of the abnormal size of many of the blocks, and in this respect the contract is probably unique amongst the many fine buildings in London.

The Portland stone was supplied complete by The United Stone Firms, Ltd., and it is very satisfactory to note that, notwithstanding the unusual difficulties presented by the battering faces, very few—if any—of the stones that came upon the site required alteration. The cornice is especially noteworthy, the monoliths averaging 4 to 4½ tons each, whilst the quoins had to be worked out of blocks weighing between 13 and 14 tons apiece. It was obvious that under these circumstances the question of suitable scaffolding would present considerable difficulties, especially as the main faces batter back some 33 in. from the plumb-line. The American type of suspended scaffold—controlled in this country by Messrs. Scaffolding (Great Britain), Ltd.—was considered, and after the company had made the alterations and additions desired by the contractor's agent (Mr. S. Hathaway), the type was adopted with satisfaction to all concerned, considerable confidence being also imparted to the workmen by reason of no accident due to the scaffold occurring whilst the building was under construction.

The fire-resisting floors were constructed upon the "Truscon"

system controlled by The Trussed Concrete Steel Co., Ltd., and appear to have given satisfaction and unquestionably a considerable amount of dead weight is saved by this method. The concrete roof is for practical purposes a shallow tank, the asphalt work being carried out by The Whitehall Asphalte Co. The wood block floors are being laid by The Acme Flooring Co., Ltd., and Messrs. Stevens and Adams. The steel casements throughout were executed by The Crittall Manufacturing Co., Ltd., and the fire escape staircases were supplied by the Lion Foundry Co., Ltd., considerable ingenuity being required in the design of the latter by reason of site difficulties, coupled with the unusual height.

Some good examples of hardwood joinery are to be found in the doors and fixtures adjacent to the main staircase, the whole of this being supplied and fixed by Messrs. Rippers, Ltd., whilst The Central Aircraft Co. have been responsible for most of the fittings in the various offices. The ironmongery was supplied by Messrs. James Gibbons, Ltd. The finishings to the main stairs, together with the whole of the partitions, linings, etc., in lavatories have been carried out in Hopton-wood terrazzo and black tile bands by Messrs. Carter & Co., Ltd., and afford a good illustration of this firm's capabilities. Special mention might here be made of the "Carterazzo" lavatory partitions: these are fixed into bronze metal frames, and it is difficult to conceive a more sanitary and pleasing arrangement.

The art metal work was carried out by the Birmingham Guild, Ltd., the whole of the plumbing work was executed by Messrs. W. H. Earley, and the sanitary fittings were supplied by Messrs. Shanks & Co. The electrical work has been carried out by Electrical Installations, Ltd., and a vacuum installation has been installed by The London Plenum Heating Co. The fire-resisting shutters and doors were supplied by Messrs. Thornborough, Ltd., the marble columns and linings by Messrs. Fennings, Ltd., and Galbraith and Winton, respectively.

The extensive heating and hot water plant has been installed by Messrs. Young, Austen and Young, the very latest system of oil fuel for heating the boilers having been adopted. The fire hydrants and sprinklers in the warehouse portion were installed by the Newton Witter Engineering Co., Ltd., and all lifts throughout the building were installed by Messrs. Waygood Otis, Ltd.

(Continued on p. 1x.)

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To overcome the difficulty of water supply, three artesian wells were sunk and pumping apparatus installed by Messrs. Le Grand, Sutcliffe and Gell. All the fire-resisting pavement, floor, and roof lights were supplied by Messrs. J. A. King & Co., Ltd., in their patent "Ferro" glass construction, together with the electric fire-resisting glazing, to special designs by the architects. An 18-hole putting green is being laid down on the roof of the building, designed and carried out with Cumberland turf by Messrs. Maxwell Hart.

It is quite impossible in the space at our disposal to deal in detail with the work of the other firms who contributed their quota to this imposing building, and we must content ourselves with just mentioning their names. We shall, however, return to this article next month, and hope to give further details of the work carried out.

Messrs. Diespeker & Co. supplied and erected the marble mosaic finish on the Lower Thames Street floor: the brick work was supplied by The London Brick Co., Messrs. Eastwoods, Ltd., and Messrs. Smeed, Dean & Co.; the glazed bricks by Shaw's Glazed Brick Co., and the terra-cotta blocks by the Hemel Hempstead Patent Brick Co.; the collapsible gates by the Bostwick Gate Co.; the neat and dignified directory boards in the entrance hall by Betterways, Ltd., and the lettering on doors, etc., by Mr. Percy Smith, of the Dorian Workshop and Studio; plaster work, the Grano-Metallic Plastering Co.; glazing, G. and J. Rae, and Smith & Owen; painting, J. and R. Anderson; the General Post Office are responsible for the telephones; the rubber roadway was supplied by the Leyland and Birmingham Rubber Co.; the carving was done by Hart and Sons; the G.E.C. were responsible for some of the electric fittings, whilst John Tann, Ltd., executed and supplied the fireproof doors.

Altogether the structure presents many unusual features, and in spite of the congested nature of the site, together with the many restrictions, but little friction has arisen during its progress. The building stands out to-day at the main entrance to the City of London as pre-eminently a monumental structure bearing silent but eloquent testimony to the sterling work put into the scheme by the designer, contractors, and craftsmen—in fact, everybody concerned.

We cannot conclude this notice without a word of thanks

to the clerk of the works, Mr. Allen Jane, and more particularly to Sir Robert McAlpine's agent, Mr. S. Hathaway, for the valuable assistance accorded us in supplying the above particulars. The last-named gentleman spared himself no trouble, and it is almost entirely due to his kindness and efforts that THE ARCHITECTURAL REVIEW is able to present its readers with even this curtailed—if somewhat lengthy—"story" of the City of London's most imposing "office block."

## A New Catalogue of Doors.

We have received a copy of a new catalogue issued by the Woco Door Company, in which is given illustrations of many designs for the doors manufactured by this well-known firm. During the past three years, it is stated, Woco doors have been used throughout the country in a great many private and public buildings, including county councils, and also in connection with urban and municipal building schemes. We understand that the Woco Door Company have recently secured many important municipal contracts for the supply of their doors.

## An Advance in Partitions and Floor Blocks.

It is many years since Cranham Porous Hollow Partition Blocks were introduced. The makers, Messrs. J. H. Sankey and Son, Ltd., Canning Town, have, however, been continually asked by architects to increase the lightness, sound, heat and cold insulating properties. It is not possible to do this with English clays, but, after considerable investigation, the manufacturers have satisfied themselves that Cranham Moler (Fosalil) is a unique material, and gives extraordinary results as regards lightness, insulating properties, and strength. In actual fact they are about one-third lighter than ordinary terra-cotta and clay products, and partition blocks made of this material bear a crushing weight of about half a ton per square inch. Searching tests have proved that they offer remarkable fire-resisting and sound-resisting properties, and are ideal for the encasement of steelwork, and for the construction of interior walls, floors, ceilings, etc., for the insulation or conservation of heat and cold, and for the prevention of condensation in cellars, basements, etc.



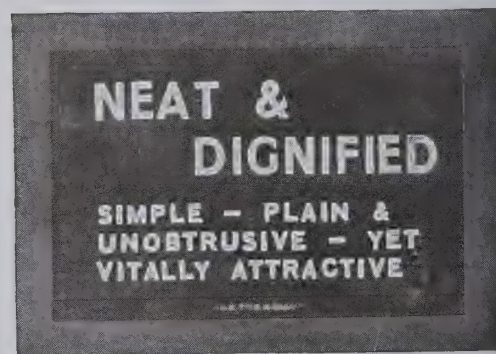
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Vitrolite is cast in sheets up to 10 ft. by 3 ft.,  $\frac{1}{4}$  in.,  $\frac{5}{16}$  in.,  $\frac{7}{16}$  in.,  $\frac{3}{4}$  in., and 1 in. thick, so that joints can be eliminated practically altogether, and as it is fixed to walls and ceilings by mastic, exposed metal can be avoided. Vitrolite can be cut, bent to avoid sharp angles, drilled with holes to take fittings, and its edges bevelled and polished.

Vitrolite is supplied in two colours, snow-white—absolutely free from any yellowish or bluish tinge—and jet black. Its brilliantly polished surface gives a bright, evenly diffused light reflection. If desired, Vitrolite can be etched with any design in any colour to harmonise with a scheme of decoration.

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## "Ten Wonderful Clocks."

Messrs. Robersons have recently published a booklet under the above title. Nine of the clocks are illustrated, and a fairly full description is given of the makers and details of the workmanship, etc. As examples of the mechanical ingenuity and infinite patience of the old-time horologists the clocks are unsurpassed. These timepieces are the work of some of the most famous craftsmen of the eighteenth century. They were made entirely by hand, and the delicate and intricate movements, together with the artistically designed and, in many instances, beautifully engraved cases, give ample evidence of the years of patient labour spent by the master workmen in their creation. It is an interesting fact that the collection was gathered together by an Irish gentleman during the course of his world travels before the Great War. In Peking, Teheran, St. Petersburg, Lahore, and many other Eastern towns this gentleman made his purchases, paying fabulous prices, and he kept them for several years in his home in Danzig. At the outbreak of war he returned with them to Ireland, and they have finally found their way, like most objects of historical interest, to Robersons' galleries in London. A skilled horologist has spent two whole years in overhauling these timepieces, and they are all guaranteed to be in perfect working order, both mechanism and movement operating for eight days with one winding. It can safely be said that in no other building in the world is there such a unique assembly of marvellous clocks, and the collection is now offered for sale as a whole or separately. Messrs. Robersons cordially invite architects and others interested to inspect these works of art at their galleries, Knightsbridge Halls, 217 Knightsbridge, S.W.7.

From Messrs. Robersons also comes an illustrated brochure on decoration. This booklet contains reproductions of photographs of some of the contracts they have carried out under the supervision of many famous architects, and states that "although the decorative interiors reproduced in these pages are of a rather sumptuous nature, Robersons of Knightsbridge undertake to introduce the same note of quality into apartments of smaller dimensions. Discriminating taste is exercised throughout, blending every feature into one harmonious ensemble." Architects are invited to send for a copy of this neatly-produced publication.

## Steel Rolling Shutters.

Kinnear Patent Steel Rolling Shutters (manufactured solely by Messrs. Arthur L. Gibson & Co., Ltd., Radnor Works, Twickenham) are being used in increasingly large numbers for purposes of fire protection in division walls, lift lobbies, staircases, windows, etc. Messrs. Gibson & Company have recently completed a contract at Messrs. Harvey, Nichols & Co., Ltd., Knightsbridge, S.W., and among other users of Kinnear shutters as fire doors in large numbers are: John Barker & Co., Ltd., Derry and Toms, Dickins and Jones, Ltd., Harrods, Ltd., Pontings, Lilley and Skinner, Ltd., J. Lyons & Co., Ltd., "Daily Sketch," and United Newspapers, Ltd.

## Three "Gazeway" Contracts.

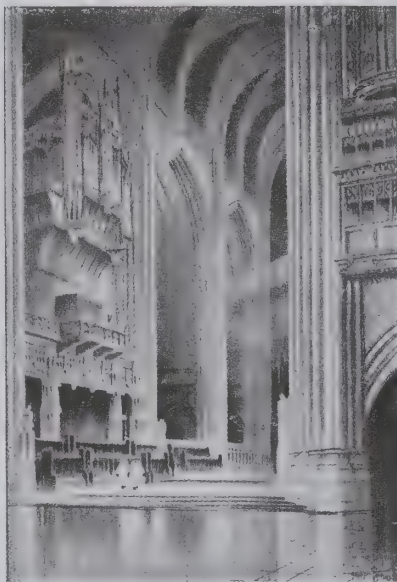
Messrs. W. H. Gaze and Sons, Ltd., of London and Kingston-upon-Thames, have been favoured with the contract to carry out the construction of the new additions to Wellington Barracks, at the corner of Buckingham Gate and Birdcage Walk, directly facing Buckingham Palace. They have also secured a large contract from W. Courtenay Le Maitre, Esq., F.R.I.B.A., for a new factory for Messrs. Waygood-Otis, Ltd., at Falmouth Road.

The London County Council have also placed orders with Messrs. Gaze for the modernization and redecoration of the Banstead Mental Hospital.

## A Correction.

With reference to the photograph of the Retaining Wall at the Viscount Leverhulme's residence at Hampstead, published in an advertisement by the British Reinforced Concrete Engineering Co., Ltd., in the January issue of THE ARCHITECTURAL REVIEW, the Company wish us to state that the architectural work has been carried out by Messrs. T. H. Mawson & Sons in conjunction with Leslie Mansfield, Esq., F.R.I.B.A.

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## St. Paul's Cathedral.

St. Paul's has recently become "news" to the daily Press. But anxiety about its stability is of long standing. More than eighteen years ago a committee of experts was called into consultation by the Dean and Chapter. Their report was published in our pages in September, 1907. Since then vigilance and research has continued, and another advisory commission was appointed in October, 1921. Their report is published as we go to press. It is a careful document and deserves serious study. Three main aspects of the problem are considered: the integrity of the foundations; the movements of the dome structure; and the stability of the dome supports. An elaborate system of observations by levelling and measurement has been initiated. This is of great importance as enabling the movements of the building to be checked from year to year. The commission is satisfied by the record of these observations that no settlements of the foundations are taking place at the present time, though it is plain from a careful examination of the stone coursing that a considerable and irregular settlement took place during the progress of the building, and was corrected as the work advanced. That is to say, that while the plane of the imposts in the crypt is tilted, the base and axis of the lantern which crowns the whole show no deviation from the horizontal and the vertical respectively. Their micrometer gauges further record a seasonal expansion and contraction (amounting at the level of the whispering gallery to about one-sixteenth of an inch) in the drums supporting the dome, and they attribute the cracks in the thirty-two radial cross-walls which originally connected together the inner and outer drums to such temperature stresses rather than to unequal settlement. As these seasonal openings of the drum-walls tend to contract rather less than they expand, it is proposed to encircle both the inner and the outer drum with systems of metal hooping, to arrest this progressive increase. On the question of the stability of the dome supports the expert commission advises the continuation of the grouting system which has hitherto been employed, with certain improvements. They are of opinion that the load per square foot on the piers is probably less than 25 tons, though they feel that the exact distribution of the load between the piers and the bastions is not accurately calculable.

In their view the results of the grouting up to date have been satisfactory. This is no doubt the point where opinions will be most sharply divided. There is here no heroic remedy, such as appeals to the lay imagination. Grouting is a hidden process, and its results cannot be incontrovertibly established. On the other hand, the minute observations of three years seem to have shown no cause for panic; while the whole fabric is so sensitive, so nicely and yet so obscurely balanced, as it were, that the disturbances preliminary to more thorough remedies might prove disastrous. That, at all events, is the view of the expert commission; and they have studied the matter minutely. Opinions which are not based on the data are valueless. It now rests with the Representative Committee and presumably the Corporation to agree on a course of action. If in their combined wisdom they decide on some more drastic course than that proposed by the commission, it is to be hoped that they will appoint one man, who must be pre-eminent for his knowledge and experience of engineering as applied to building, with full powers to do all that has to be done.

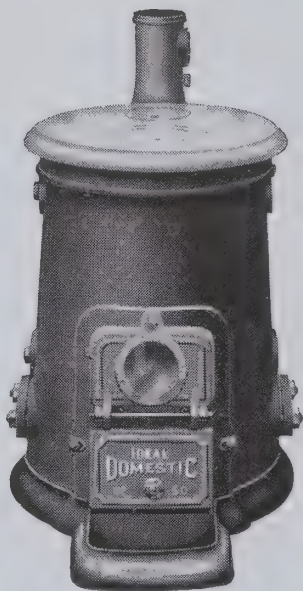
## Two New R.A.'s.

At a General Assembly of Academicians and Associates, held on February 19 last, Sir John J. Burnet, A.R.A., architect, and Mr. Philip Connard, A.R.A., painter, were elected Royal Academicians.

Sir J. J. Burnet, who is sixty-seven, was elected an Associate in 1921. He has designed a very large number of buildings, chiefly for commercial purposes, both in Scotland and in England. In London he is best known for the colossal Adelaide House, London Bridge. He also designed the King Edward VII galleries at the British Museum, and the Institute of Chemistry in Russell Square. He is chief architect in Palestine and Gallipoli for the Imperial War Graves Commission.

Mr. Connard, who is forty-nine, was elected an Associate in 1918. He is chiefly known as a painter of subject pictures and portraits of great technical accomplishment. Examples of his work are to be seen in the Tate Gallery, the Luxembourg in Paris, and the public collections in Dublin, Manchester, Cardiff, Bradford, Southport, Aberdeen, and Melbourne.

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## The British School at Rome.

The Rome Scholarship in Architecture, 1925.  
Preliminary Competition.

The Faculty of Architecture of the British School at Rome have selected the following candidates to compete in the final competition for the Rome and Henry Jarvis Scholarships of 1925:—

F. N. Astbury (Liverpool University); R. W. Briggs, B.A., A.R.I.B.A. (Manchester University); G. A. Butling (Liverpool University); Irene J. Macfadyen (Architectural Association); C. A. Minoprio, B.Arch. (Liverpool University); Elsie Rogers, B.A. (Finalist 1924, exempted from Preliminary Competition 1925) (Manchester University); W. F. Scarlett, B.A. (London University); H. G. C. Spencely (Liverpool University); R. J. Willis, M.A., A.R.I.B.A. (Manchester University).

The designs submitted in the Preliminary Competition of 1925 will be on exhibition at the Royal Academy Galleries from March 6 to 14 next.

## Recent Additions to the National Gallery.

The pictures bequeathed to the gallery by the late Sir Claude Phillips have recently been placed on view in the vestibule at Trafalgar Square. The larger group of pictures will be found by the entrance to the Spanish Rooms, near the charming little series of Flemish, German, and Italian primitives presented last year by Mr. Henry Wagner, whose collection is to be sold at Christie's next week. It may be mentioned that Mr. Wagner's picture of "St. John and the Holy Women," in the centre of the left wall, has recently been identified as a fine example of Bartholomeus Bruyn. Of the Phillips pictures the attractive "Portrait of a Boy" (more probably by F. Gérard than by David), the "Pieta," by Dosso Dossi, and the two large "Saints," by Pordenone, from the ceiling of the Scuola of S. Francesco ai

Frari, at Venice, are, perhaps, the most notable. Neither Pordenone nor Gérard was previously represented in the gallery. On the opposite side of the vestibule, near the entrance to the French and British schools, three other pictures will be found, also by artists not previously represented, namely, a "Portrait of a Woman," ascribed to Adrian Hanneman, with male portraits by Tilly Kettle and Philip Mercier, the latter bearing the date 1740. Last, but not least valuable, comes a Byzantine panel representing "The Dormition of the Virgin," of unusual charm of colour, which has been hung opposite to the catalogue stall, near the two other works of the same kind which the gallery previously possessed. One of these, a curious panel from Crete, representing various scenes from the Resurrection, was a quite recent gift from the Rev. E. Boys-Smith.

## An Architects' Tour.

Professor Albert C. Phelps, of the College of Architecture, Cornell University, Ithaca, New York, has sent us an announcement of an architects' tour which he is conducting during the coming summer in co-operation with the Bureau of University Travel. The party will sail from New York on June 17 by the S.S. "Berengaria," arriving at Southampton on June 23. Salisbury will be visited on the following day, including motor tours to Stonehenge and Old Sarum. Other places of interest to be included in the itinerary will be Winchester, Cambridge, Ely and Lincoln, York, Ripon, and to Fountain's Abbey, Durham, Edinburgh, the Trossachs, Melrose, Keswick, Grasmere, Chester, Warwick, Kenilworth, Stratford-on-Avon, Oxford, and London. Thence to Brussels, Strasbourg, Interlaken, Lucerne, Lugano, Lake Como, Milan, Venice, Florence, Rome, Pompeii, the Amalfi Drive, Capri, Naples, Pisa, Monaco, Monte Carlo, Arles, Nîmes, Avignon, Paris, Versailles, and Chartres. The return journey to New York will be made in the S.S. "Homer," sailing from Cherbourg on August 26. Fuller particulars may be obtained either from Professor Phelps or the Bureau of University Travel, 11 Boyd Street, Newton, Mass.



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## Waterloo Bridge.

The progress that has been made with the erection of a temporary bridge alongside the old one at Waterloo can now be seen. The work was begun on August 13 last year, and several months were spent in the pile-driving and steelwork necessary for the foundations. Now, however, two of the huge steel spans which will form the new bridge have been placed in position in the middle of the river, and iron girders to support the span which will cross the Embankment have been lowered on to the scaffolding on either side of the roadway.

The temporary spans will duplicate those of the arches, except for one, which will span two of the arch openings, in order to assist navigation by avoiding the tunnel effect which would otherwise be given. The original openings are 140 ft. across, and the single span will be 280 ft. The side of this span will be a deep girder construction about 30 ft. high in the middle, and its weight will be so great that the ordinary timber piling, which has been used for the remaining spans, would not be strong enough to bear the weight. Iron cylinders have therefore been sunk in the timber framing to take the top structure.

The old stone staircase leading down to the Embankment from Wellington Street was demolished some time ago, and a new one of iron and wood was built, leading from the footway of Waterloo Bridge to the pavement on the riverside of the Embankment. The steel spans have been erected on the old bridge and lowered into position on the foundations of the temporary bridge by means of cranes. This work has been done at night for the sake of safety. As the temporary bridge runs parallel to the old one, the outside spans, which connect with the approaches on either side of the river, will be turned at as easy an angle as possible so as to make the junction.

The scaffolding across the Embankment is a strong wooden structure, designed to safeguard traffic while the end span is being erected. It is high enough to give ample clearance to tramcars, and when the span is completed it will be removed. When completed the width of the new roadway will be 20 ft., with footpaths 7 ft. wide on each side.

## TRADE AND CRAFT.

## The Auctioneers' and Estate Agents' Institute, Lincoln's Inn Fields.

The general contractors for the Auctioneers' and Estate Agents' Institute, Lincoln's Inn Fields, were Holland and Hannen and Cubitts, Ltd., who also carried out the plumbing and sanitary work. The Portland stonework of the exterior elevations was worked throughout at their stoneyard at Nine Elms, and the joinery and finishings, including the hardwood panelling of the principal rooms, at their shops in Gray's Inn Road.

The assembly hall and committee room on the first floor are panelled throughout in Italian (Ancona) walnut, with quartered and veneered panels. The council chamber is on the second floor, and is panelled in English oak, with quartered and veneered panels. The library bookcases on the same floor and finishings are in Honduras and Cuba mahogany in the Adam style.

The sub-contractors were: Redpath, Brown & Co., Ltd. (steel construction girders); A. Beanes & Co. (casements and casement fittings); Haywards, Ltd. (patent glazing); Bratt Colbran & Co. (stoves, grates, mantels); A. Emanuel and Sons, Ltd. (sanitary ware and fittings); Bromsgrove Guild, Ltd. (lead down pipe and R.W. head, art metal work, electric light fixtures, and gates, railings, etc.); Granwood Flooring Co., Ltd., and J. Whitehead and Sons, Ltd. (flooring); G. and A. Brown, Ltd. (plaster work); Yannedis & Co. (door furniture); Haywards, Ltd. (gates, railings, handrails, balusters); J. Whitehead and Sons, Ltd. (mosaic decoration and marble work, and stair treads); Waygood-Otis, Ltd. (lift); James Gray, Ltd. (heating apparatus); Strode & Co., Ltd. (electric bells, electric wiring, house telephones); John Tann, Ltd. (strong-room door); The Synchronome Co., Ltd. (electric clocks); Spillman & Co. (special furnishings—assembly room, council room, committee rooms, etc.); Empire Stone Co., Ltd. (artificial stone); Paripan, Ltd. (internal paint).

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## Adelaide House, London Bridge.

In the February issue of THE ARCHITECTURAL REVIEW this building was described as fully as space would permit. The following notes are a brief outline of a few additional facts which will be of interest concerning Adelaide House, which has been described as a strong, simple, and dignified building, expressing the power and orderliness of modern commerce in a way no other building in London does. The foundation work has already been referred to, but it is an interesting fact that during the excavations the complete span of one of the original arches of Old London Bridge was again brought to light, and this was eventually removed stone by stone to be re-erected elsewhere.

**Steelwork.**—The entire framework of the building is of steel. Messrs. Dorman Long & Co., Ltd., supplied and erected the steelwork, though a Continental firm provided some portion of the original framing. The weight of the steel for the eight floors for which this firm was responsible was, approximately, 2,050 tons, the weightiest individual member being over 11 tons. Initial difficulties, into which we need not enter, were encountered by Messrs. Dorman Long, who completed the section of the work placed with the Continental firm, after which a design was carried through to fit in with the material supplied from abroad. The firm's Nine Elms wharf took its part in the putting together of sections of the framework, the delivery of the same being conveniently carried down the river from Battersea to the site. All the floors have steel main and secondary beams.

**Granite work.**—The external facings of the lower portion of the building to the three main frontages are in fine axed Swedish granite, and were supplied by Messrs. Brookes, Ltd., the granite having been worked in the Swedish quarries of the company. The granite being of a grey colour with a slight pink tinge, has a very pleasing appearance. The quarries from whence the material was obtained are of an extensive character, and very large work can be executed in this particular material.

**Lights.**—The pavement, floor, and roof lights were installed by Messrs. J. A. King & Co., of London, in their "Ferro Glass." Under this patent every lens is insulated, and special attention is given to the questions of expansion and contraction. This firm



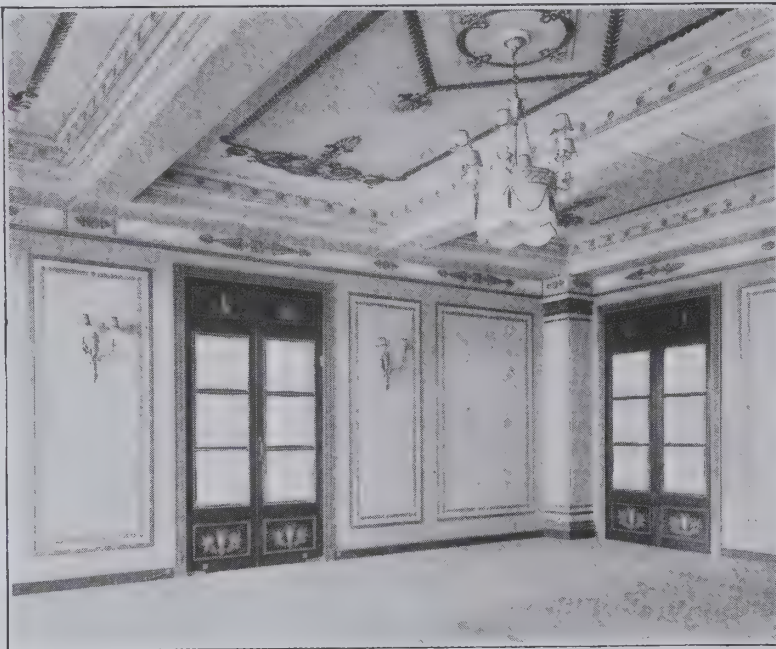
THE BOILER HOUSE AT ADELAIDE HOUSE.

also supplied and fitted the electro fire-resisting glazing in "King" electro copper fire-resisting construction to the special design of the architects, and a special H-section casing was used and an interlocking joint, making the whole job clean and strong.

**Water Supply.**—This was undertaken by Messrs. Le Grand, Sutcliffe and Gell, Ltd., who bored three wells, each  $7\frac{1}{4}$  in. in diameter, and 500 ft. in depth. Each well is lined to the chalk with  $7\frac{1}{4}$  in. diameter steel tubing, and protected from surface contamination for a depth of 50 ft., with 10 in. diameter steel outer lining tubes. An air-lift pumping system has been installed, so that all three wells can be pumped simultaneously from a central pump-room, the necessary air supply and water delivery pipes being run underground, in order not to interfere with the floor space. The requisite compressed air for raising the water from the borehole is supplied by three sets of compressors, two sets being belt-driven from 18 b.h.p. electric motors, and one set being direct coupled to a 10 b.h.p. motor. The

(Continued on p. lii.)

## TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



Architects: Messrs. Henry Tanner, F.F.R.I.B.A.

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water is discharged by the air-lifts into a tank under the pump-room, from whence it is raised by a centrifugal pump direct coupled to an electric motor to the storage tanks on the roof, some 120 ft. higher. A stand-by centrifugal pump set is installed in case of a breakdown. All the pumping machinery is provided with automatic control gear, so that a continuous supply of water is ensured, the compressors and pumps being started and stopped by float gear according to the fall and rise of the water level in the tanks, without the attention of an engineer. Messrs. Le Grand, Sutcliff and Gell, Ltd., also installed the pumping plant.

**Fire-escape Stairs.**—The two iron fire-escape stairs, which were supplied and erected by the Lion Foundry Co., Ltd., are 3 ft. 6 in. and 4 ft. 6 in. wide respectively, and reach to heights of 118 ft. and 121 ft. They are arranged to allow free passage for cart traffic underneath. The stairs are supported on steel stanchions and girders, and have steel string beams and cast-iron steps and landings, with wrought-iron balustrade.

**Windows.**—Messrs. Crittall Manufacturing Co., Ltd., supplied the metal windows, the majority of which are about 4 ft. 6 in. wide, vertically pivoted, so that two-thirds open outwards and one-third inwards, in order to enable the outside face of the glass to be easily cleaned. The glass is all fixed from the inside by means of hard wood beads instead of putty, and the wood frames are fixed direct to the surrounding masonry, the joint between the frame and the stone being pointed with mastic cement.

The decorative metalwork was made by the Birmingham Guild, and this comprised the wrought-iron entrance gate and stair railing, the bronze porter's box and screen, the lift doors, letter shoot, some of the electric fittings, the door furniture, etc. The gate echoes in its vertical lines the design of the building as a whole, and has, as an interesting feature, a bronze and enamel panel with a figure of Queen Adelaide. The decorative metalwork is, indeed, a feature of Adelaide House.

**Terrazzo Work.**—The terrazzo work to the main staircase, corridors, and lavatories was executed by Messrs. Carter & Co. (London), Ltd., and consists of a Hopton wood stone terrazzo finish to the stairs, and string from lower ground floor to roof,

and a similar terrazzo paving to the landings and corridors. The dadoes to the staircase and corridors are also treated in a similar material, with a simple tile decoration in dull black, glazed tiles. On each floor lavatories are provided, the dadoes being formed in terrazzo of a dove-coloured marble in white cement, with tile decoration in black, unglazed tiles. A particular feature of the treatment of these lavatories is the adoption of "Carterazzo" partitions, a hygienic method of constructing lavatory compartments which, with the bronze metal framing, make a figid and effective fitment.

**The Heating.**—What is claimed to be the most modern heating equipment of the present day is incorporated in the oil-fired central heating and hot-water service installations. The boilers are of special design for burning oil, and are of the water-tube type. The installation is divided into six main circuits, and thirty-one subsidiary circuits, each being under independent control for cut-out in case of repairs. By means of a distance thermometer installation the engineer can, without leaving the boiler-house (illustrated), ascertain the internal room temperature at thirty-seven different points in the building. By regulating the firing of the boilers accordingly, fuel economy is assured. The oil-burning equipment is of the Wallsend-Howden air-jet system, and was installed by Messrs. Young, Austen and Young.

**Fire Protection.**—The building is protected against fire by means of a "Newton" automatic sprinkler installation. This is provided with two separate and independent water supplies taken from the available mains, both 6 in. internal diameter, and is equipped with automatic alarm apparatus, so that wherever a fire might occur in the sprinklered portion it would not only be dealt with at its incipency, but an alarm would be sounded on a gong fixed outside the premises to give warning that a fire had taken place. Messrs. The Newton-Witter Engineering Co., Ltd., are responsible for this installation, as well as for the hydrants fitted in accordance with the demands of the L.C.C., and chemical fire extinguishers are provided as first aid.

**The Lifts** comprise four high-speed electric passenger lifts made by Messrs. Waygood-Otis, Ltd. Three of these lifts carry a load of thirteen persons at a speed of 300 ft. per minute. The fourth also carries thirteen persons, and is provided with a special dual

(Continued on p. liv.)

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# JACKSONS' ARCHITECTURAL DECORATIONS



A Gallery.

WESTMINSTER BANK LTD.

Messrs. Mowès & Davis, Architects.

*The whole of the Plaster and Decorative Woodwork at the New Premises  
of the Westminster Bank Ltd., Angel Court, have been carried out by us.*

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Telegrams: "Actiniform, Westcent, London." Telephone: Museum 3835.



form of control, i.e., by an attendant or, in case of need, by a passenger operating for himself. The cars are of mahogany, of handsome design by the architects, fitted with special screw clutch safety apparatus. The entrances on the landings are provided with double sliding doors, designed to prevent the lifts being started unless the doors are properly closed, and to prevent any door being opened unless the car is at that floor.

In conclusion, eleven floors will finally be erected on this building, two further floors than at present constructed, and a flat roof will complete the construction. As already noted, a putting green is being laid upon the temporary flat roof, a heavy roller, 6,000 sods of Cumberland turf, and 350 tons of soil having been hauled up by the cranes. Each sod is laid on 9 inches of soil with ashes below for efficient drainage. The course will be of 18 holes in an area of 700 sq. yds.

### Sewage Disposal.

Messrs. Jones and Attwood, Ltd., of Stourbridge, have published an interesting booklet dealing with country house sewage from mansions, hospitals, sanatoria, schools, hotels, etc. The booklet is well illustrated. Copies may be obtained by any architect, free of charge, on application to Messrs. Jones and Attwood, Ltd., Titan Works, Stourbridge.

### Telephone Development.

We have received a copy of a brochure published by the Telephone Development Association, in which is set forth the reasons for the development of telephonic communication in Great Britain. It is interesting to note that amongst the countries of the world, Great Britain stands fourteenth in the use of the number of telephones per one hundred population. The formation of the Telephone Development Association emphasizes the determination of all classes of telephone plant manufacturers to make a co-operative effort to extend the use of the telephone in this country, and to secure its recognition as an effective ally to business, and to social and domestic life.

### Scientific Shop Window Lighting.

Shop window lighting is showing a marked improvement both in London and the Provinces and it is very evident that shopkeepers are rapidly appreciating the value of well-designed and attractive lighting arrangements.

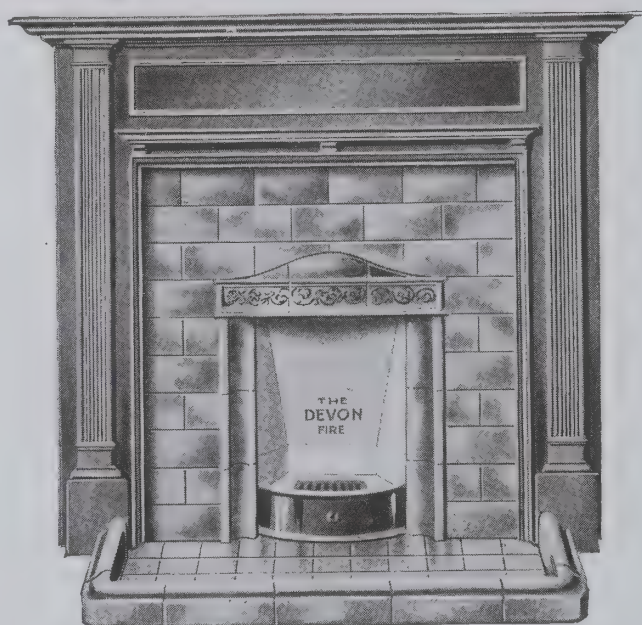
Our illustrations show a typically well-lighted tailor's window in London. The installation, which was designed by the Illuminating Engineering Department of Siemens and English Electric Lamp Co., Ltd., consists of daylight (or colour matching)



gas-filled lamps in mirrored glass trough reflectors. Three spotlights are also installed, which serve to focus attention on special lines by making them stand out conspicuously from the remainder of the goods in the window.

(Continued on page lvi.)

## THE "DEVON" FIRE—several new 1925 models



IN reducing smoke, saving coal, and giving out warmth, the "Devon" Fire surpasses any other fireplace obtainable. Its construction is scientifically correct, its appearance is artistic, "homely," and attractive.

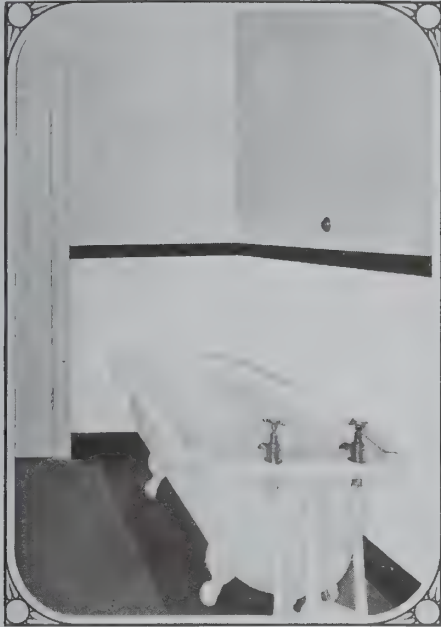
Several exceptionally fine models have been produced for the 1925 season. There is a large number of designs in tiles and faience which can be produced to harmonise with any colour scheme.

## Specify the "DEVON" FIRE

CANDY & CO., LTD., 87 NEWMAN ST., OXFORD ST., W.1

Works: HEATHFIELD STATION, NEWTON ABBOT, DEVON.

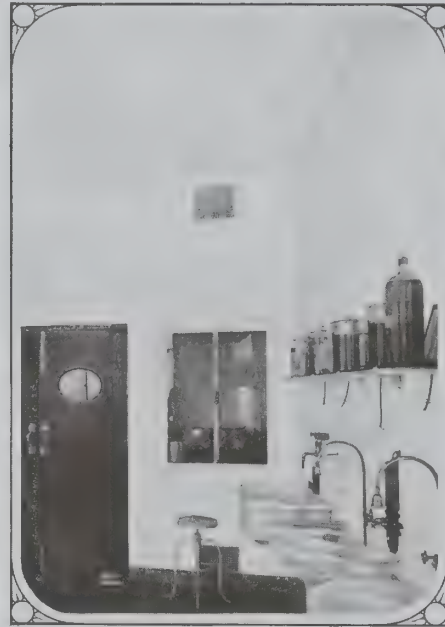




*White and Black Vitrolite Dado surrounding Bath.*



*Vitrolite Splash Back, complete with Vitrolite Shelf and white enamelled brackets.*



*White Vitrolite Wall Lining, in large panels, Ceiling and Shelf to Operating Theatre.*



*White Vitrolite Signboard held in frame. Wood or Metal Letters applied.*



*White Vitrolite Panels and Shelves to Luncheon Bar.*

VITROLITE is a substance as hard as crystal manufactured in large panels, snow-white or jet black, non-absorbent, acid proof, and absolutely durable. The above illustrate a few of the manifold uses of Vitrolite both for outdoor and indoor work.

**VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED**  
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The general result is a good quality of evenly distributed light of high intensity, which gives the window a distinctive appearance and does not fail to arrest the attention of the passer-by; further, by virtue of the colour-matching lamps the would-be purchaser is able easily to distinguish the various shades of colour in the materials and clothes on view.

The value of a show window as a silent salesman can be greatly enhanced by leaving the spot-lights on after closing time as illustrated, controlled by a time-switch set automatically to switch off at any given time.

Those who have not tried the use of these special lamps for colour-matching purposes would be well advised to give them a trial.

## Advertising Concrete.

National Campaign Opened to Promote its Uses.

Travelling Experts.

The formation is officially announced of the British Portland Cement Association, with offices at 20 Dartmouth Street, Westminster. Its Director is Brig.-General A. C. Critchley, C.M.G., D.S.O., an officer whose organizing ability won him rapid promotion during the war, and who has had a wide experience at home and abroad of construction and development work.

Explaining the objects of the Association recently, General Critchley said:—

"The work which our Association will undertake is to help the public to a fuller appreciation of the utility of British Portland cement, and the main purposes to which it may be put in the form of concrete. We shall carry on the educative part of our campaign by the most effective methods available, chief among which we place newspaper advertising.

"At the same time, we shall do everything possible to promote the development of British concrete by providing free advice and assistance for all those interested in its use—whether architects, builders, public authorities, or private individuals.

"In addition to placing at their disposal the services of the Concrete Utilities Bureau, which has been merged into the Association, we have established an organization of travelling experts, who will be prepared to visit any locality and give help

and advice, if needed, in connection with such questions as the construction of concrete houses, roads, and bridges, the uses of concrete on farm and estates, the chemical and physical testing of aggregates, the artistic possibilities of concrete, etc.

"In general, our purpose is to convince the public that concrete has an enormous number of uses which are not yet fully realized, and that many economies could be effected by the employment of concrete as an alternative to materials now more commonly used.

"America, which within the past few years owes much to a cement organization such as ours, is twenty years ahead of us as regards concrete construction, notably in the domain of concrete dwelling-houses. Our architects were at first slow to recognize that concrete was a new material which demanded new methods of design and the evolution of an architectural style of its own.

"What I may perhaps term the 'classic' example of concrete architecture in Europe is to be found in the all-concrete church at Raincy (Seine-et-Oise), which was designed by a firm of Paris architects. But we need go no farther than Wembley to demonstrate that a city built of concrete may be a thing of beauty as well as utility.

"Our Association is, it is true, an industrial association organized to promote with its own resources the interests of the concrete industry; but we believe that no great industry can flourish to-day which is not organized primarily as a public service. The interests of the community and our interests must be identical, and it is because we believe that the value of concrete has only to be known to create an immensely extended use that we have organized this campaign of national advertising and information."

## A Change of Name.

We are informed by British Insulated and Helsby Cables, Ltd., that it has been decided to change the name of the British Union Lamp, which they manufacture in their lamp factory at Huyton Quarry, near Liverpool, to the B.I. lamp, the new name being the first two initial letters of the cable company's title.

The B.I. lamp will carry the firm's B.I. trade-mark which has hitherto characterized all the Helsby and Prescott products. The prices of the B.I. lamp have been considerably reduced simultaneously with the change of name.

## COUNTRY HOUSE LIGHTING & HEATING



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We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

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# EXPERIMENTS

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The Macintosh Cable Co. Ltd.  
Pirelli-General Cable Works Ltd.  
Siemens Brothers & Co. Ltd.  
St. Helens Cable and Rubber Co. Ltd.  
Union Cable Co. Ltd.  
Western Electric Co. Ltd.



## Decorations and Furnishings.

Messrs. Hampton and Sons have produced a booklet illustrating some examples of interiors decorated and furnished by them, and they invite architects to write for a copy. The photographs reproduced in the pages of the book are of schemes carried out in their workshops and factories. The treatment of these interiors was, in every case, arrived at after a good deal of careful consideration and much consultation with architects and their clients. Of necessity, only a small selection of the interiors actually carried out by Messrs. Hampton and Sons is shown, but those depicted are so varied in character as to include typical examples of their work for public buildings of almost every kind. To quote from this booklet: "Most people who contemplate building are fully aware that it is to their advantage to secure the services of an architect, and this course is invariably recommended by Hampton's whenever their advice is sought. To the instructions and drawings of architects, Hampton's are constantly preparing colour-schemes for interiors. In order that the best possible representation of the general effect may be secured these colour-schemes are usually shown as finished perspectives." For many years past the achievements and reputation of Hampton's have induced many architects responsible for such contracts as hotels, clubs, theatres, government, bank and insurance offices, steamships, hospitals, town halls, public institutions, etc., to entrust the carrying out of their designs for decoration and furnishing to Hampton's. The booklet, which is entitled "Interiors by Hampton's Contract Department," is well worthy of perusal, and cannot fail to arouse interest, to say the least of it, and architects desiring a copy should write to Messrs. Hampton and Sons, Ltd., Pall Mall East, S.W.1.

## New Showrooms.

The Bath Artcraft, Ltd., with whom are associated the Bath Cabinet Makers' Co., Ltd., the Bath Timber Supply, Ltd., and the Bath Guild of Handicraft and Design, are shortly opening new showrooms in London. They have bought the lease of the premises at 33-34 Great Pulteney Street, off Beak Street, Regent

Street, W., and will show shop-fitting, carving, mantelpieces, and architectural joinery, besides a small quantity of period and other furniture. The Bath Artcraft, Ltd., are well known as manufacturing joiners and cabinet makers, sculptors and wood carvers, chair makers, upholsterers, gilders, and makers of artistic mirrors, panelling, office, shop, and bank furniture, ship and electric fittings, etc., their head offices being at Lower Bristol Row, Bath.

## An Important Contract.

In connection with Government House (Viceroy's Palace) and the Imperial Legislative Assembly, both of which are being erected in Delhi in accord with the plans of Sir Edwin Lutyens, R.A., and Mr. Herbert Baker, F.R.I.B.A., respectively; the contract has been let for twenty-six Waygood-Otis electric push-button lifts.

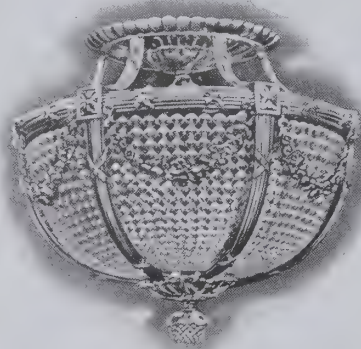
Of the five passenger lifts for the Government House, two are on the Waygood-Otis micro self-levelling principle, while there are three goods lifts and seven service lifts for that building. The lift installation at the Imperial Legislative building includes six passenger lifts, one goods lift, and four service lifts.

## Hand-power Lifts.

Messrs. John Bryden and Sons have sent us a copy of their new catalogue of hand-power lifts, revolving shutters, wood letters, door-opening apparatus, bells, and telephones. From the hand-power lifts illustrated it should be an easy matter to select one for any particular purpose in the home, the restaurant, the club, or the warehouse. Two of the most popular types manufactured by the company are the "Phillimore" and the "Standard." The former has been specially designed for dining-rooms and halls of houses. The "Standard" lift is particularly useful for private houses, hotels, restaurants, and clubs.

**REQUIRED,** Temporarily, in Manchester District, Architectural Draughtsman, thoroughly conversant with running out quantities and estimating, preferably with some experience of conversion of existing buildings. Apply in first instance by letter giving full particulars. Box No. 180.

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**O**UR wide range of distinctive designs is particularly noted for artistic merit, originality, and moderation in price. We have made a special study of Period Styles and have many fine examples which are exact reproductions of famous designs.

**W**E illustrate an exceptionally pleasing design which is typical of the many unique Cut Crystal Glass and Art Metal Fittings on view in our showrooms, where we shall welcome a visit of inspection.

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**CENTRAL HEATING**

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are, first the boiler and then the heat-distributing pipes and radiators, and these must be chosen and arranged so that a healthy and even temperature is maintained throughout the whole building. To obtain this, each installation needs careful planning and this is where our long experience as Heating Experts is so valuable to Architects. We co-operate with them in the selection of the right system, and so ensure success and the satisfaction of their clients.

**JONES  
&  
ATTWOD L<sup>TD</sup>**

**Titan North Works,  
STOURBRIDGE.**





*Justinian weds Theodora.*

*W. Walcot.*

*The above reproduction of Mr W. Walcot's latest etching reveals the important part Marble plays in the setting of social and historical events.*

*This beautiful etching was composed by the Artist for*

**J. WHITEHEAD & SONS, L<sup>TD</sup>.**

*Marble Experts,*

64 Kennington Oval, London, S.E.11.



## Exhibitions.

**GOUPIL GALLERY.**—The exhibition of water-colours and drawings by French artists held in this gallery was interesting if somewhat slight in substance.

In the small gallery devoted entirely to the work of Constantin Guys could be seen his various ways of treating subjects in the manner of "our special correspondent" of that period—1885–1892.

Photography has now practically silenced this form of art, which is rather a pity, for by it a very personal note was introduced and the definite reactions of the correspondent shown in his nervous or fearful apprehension of a scene, or joy in its beauty; whereas, of course, the lens in its impersonal record shows nothing of these things.

It is amusing in the light of our present knowledge of the movements of horses (as shown in slow-moving films) to see depicted by Guys the manner in which they were supposed to move in those days.

In the more legitimate side of his art (that is, in works of a more definite artistic aim) this artist often shows a spacious sense of composition, as in "En Soirée" (8), and in "Promenade en Bois" (13), which are free and open in drawing, reminding one somewhat of the work of Goya.

In the large gallery are various drawings and water-colours by other French artists. Among these, perhaps, the most satisfactory of the moderns is Paul Signac, whose water-colours are beautiful and clean in colour, vigorous and incisive in drawing. They are really *decorated* drawings, the colour put on in little clean spots, detached from the drawing, and not confusing it, but co-operating with it: the effect is therefore stimulating, for there is none of that woolliness which spoils so many water-colours where the colour has been rubbed into the paper. "Paris" (7) seems to sum up the excellent qualities of his work in this style.

There are some water-colours of Vlaminck, splashily done very much in the manner of his oils, and introducing the inevitable white house, without which no work by him would be complete.

"Vence" (73) is a rather exhilarating work by Raoul Dufy if one does not inquire too closely into the arbitrary shapes which go to make up the composition, but is willing to accept it for the feelings it conveys.

"Femme assise," by Matisse, shows that in his early days this artist drew very much in the same way as other students, and had the same difficulties to contend with.

Of those of the older schools, "Mauvais Accueil," by Forain, shows scholarly drawing, and "Sur la Plage," by Boudin, though very slight, is vitally expressed. The drawing, "Portrait de Madame Varcollier," by Ingres, has a sort of antique interest.

**THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS.**—The annual show of this society, held in the gallery in Pall Mall East, was not unusual in any way. Whilst there was much painstaking work, there was not anything that showed spontaneity or inspiration.

Mr. Rushby, and some others working along the same lines, are the most accomplished in the dry-point section. Mr. Rushbury is essentially a craftsman, and the great care he takes over every detail of his dry-points is always apparent even to the least observant. Although this kind of work satisfies that side of one's nature, which delights in anything that is well done, it does not satisfy the more æsthetic side. There seemed to me nothing that satisfied this necessity in this show. The austere work of Mr. Austin, consistently carried out, is very satisfactory in many ways, but it again is detached in feeling, and is more like steel engravings.

(Continued on page 1.)

## TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



A CORNER OF ONE OF THE NEW BANQUETING ROOMS, CAFÉ ROYAL, REGENT STREET, which have just been decorated by Hamptons in the style of the First Empire. A notably pleasing feature of the decorative schemes is the series of panels with groups of classic figures modelled in relief and gilt. These panels, which are characteristic of the Empire style at its best, were all expressly designed and made for these Café Royal Banqueting rooms.

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of every description.

*A typical example of interior work recently carried out by Hamptons is shown herewith.*

*For many others see Hamptons' Book T. 1, sent free.*

Hamptons are always pleased to prepare competitive Estimates for every description of Structural Alterations, Sanitary and Electrical Work, Interior or Exterior Decoration, Panelling, and Furnishing throughout. Also

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*Drawn by G. M. Ellwood*

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**BRAND  
CEMENT WATERPROOFER**

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FLOORS are hard wearing and absolutely impervious to moisture when they are finished with cement that has been waterproofed by the addition of 'PUDLO' Brand powder. Water cannot soak into the *substance* of the floors; it drains off the surface and soon after the surplus moisture is removed the floors become bone dry.

Walls that are finished with a rendering of waterproofed cement are sanitary and as easy to clean as glazed tiles. They are also better able to withstand rough usage. The cost of the waterproofer is small.

*Used also for Reservoirs, Tanks, Basements, Baths, Damp Walls, Garage Pits, Concrete Buildings, etc. Used by the Admiralty, War Office, India Office, H.M. Office of Works, G.P.O., Crown Agents, etc. Tested by Faija, Kirkaldy, Cork University, The Japanese, Italian, Spanish, and Dutch Governments.*

**KERNER-GREENWOOD & CO., LTD.,** MARKET SQUARE, **KING'S LYNN.**

*Sole Proprietors and Manufacturers.*

J. H. Kerner-Greenwood, Managing Director.



Mr. Martin Hardie, in his etching "Evening in the Fishing Quarter, Cette," shows scholarly achievement, and at the same time a quiet, poetical feeling, qualities which are by no means often found together. Emotional people are usually able to obtain some record of their feelings, but come a cropper technically:

"The House on the Hill," by Miss Eleanor Fell, shows a purposeful sense of composition. "Le Roi Gradlon, Quimper," an etching by Reginald Green, has in it reserved qualities which give promise of further developments. Mr. Iain Macnab's work is of the emotional order referred to, but when he has learnt more self-restraint it promises to be interesting.

Mr. H. Gordon Warlow has a good sense of composition, but his work is habitually much too black and white: what I believe photographers call "soot and whitewash." He does not seem to have much sense of the value of half-tones, which is a pity, because otherwise he is an etcher with distinct individuality.

**THE TWENTY-ONE GALLERY.**—The exhibition of drawings and water-colours by Mr. and Mrs. Jan Gordon showed the places where this venturesome couple have penetrated. They are doing things which many of us would like to do, and perhaps often dream of doing. They are evidently able to mix quite easily with the most diverse kinds of people and tribes; at least one assumes so; anyway, they appear to have the courage to go forward into the more or less unknown.

To be frank, the pictorial fruits of their explorations are rather disappointing. Mr. Gordon's work is too standardized; too obviously pictorial, and self-consciously following a recipe supposed to be suited to modern requirements. Thus his impressions are always hampered by being marshalled into a set form. We therefore do not get his fresh impressions of a scene, but effects seen through an artistic creed: perhaps considering before depicting a scene "how would Cézanne have seen this?" or some other artist by whom the painter has been unduly

influenced. If Mr. Gordon would throw off this artificial restraint he might produce something that would make a more genuine appeal to one's artistic susceptibilities. After all, we can do Cézannes in Hampstead.

Mrs. Gordon's pencil drawings, very neatly done, are more free from of any decided artistic bias, and the pleasant little details she introduces somehow contrive to give the essence of a scene. Her drawings of cats, done in a broader and more orthodox manner, are quite good, too.

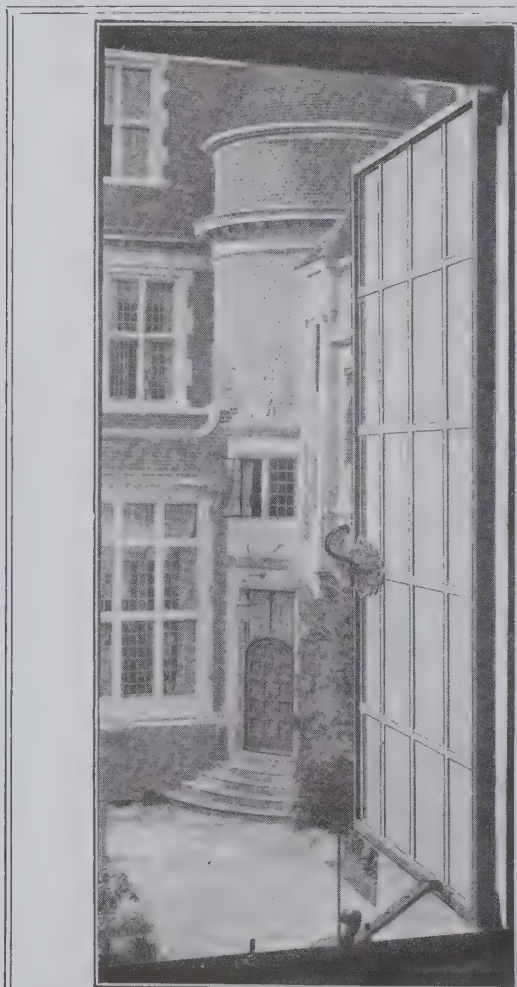
**GREATOREX GALLERIES.**—The memorial exhibition of old-world gardens, by Mr. E. Arthur Rowe, was held here. As representations or portraits of gardens they are very charming, and his pictures of the Italian Lakes makes one wish to pack up and be off to them. They suggest what a more vivid painter might have made of them. All Mr. Rowe's work is done in the manner of miniatures, and has very little artistic significance to anyone who believes in painting with more serious artistic aims. But they do give one a sense of beautiful gardens, and must call to remembrance in many people happy moments spent in country houses. No mental effort is needed to assimilate these paintings: they will bear the closest inspection, and isn't this what many people demand in paintings? These, I verily believe, will even bear inspection with a magnifying-glass.

The paintings of "Chequers" made one realize, that although to be Prime Minister may not be always a bed of roses, yet decidedly it has its compensations.

There is also an exhibition of the work of Miss Alice K. Goyder of water-colours of the English Lake district and Czechoslovakia.

Her work is along more or less conventional lines: the few of snow-clad mountains show more individual character than the others.

RAYMOND MCINTYRE.



## GEORGE WRAGGE

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FOR ALL  
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## *Two Points Worth Noting.*

*Two distinct aims, each of which is conceived in the interests of the profession they serve, have animated contractors of repute in organizing the building service they operate.*

The first is to ensure always that the best type of work is given in all contracts entrusted to them. The other is to use their organization and resources to keep down the costs of construction in all possible ways that can be effected by executive ability.

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## Books of the Month.

- THE WALLS AND GATES OF PEKING.** By OSWALD SIREN. London : John Lane, Limited. Edition of 800 copies. Price £6 6s. net.
- ENGLISH HOUSE GROUNDS.** Photographic Views compiled by MABEL PARSONS. Text by CLARENCE FOWLER. Edited by Eugene Clute. New York : Mabel Parsons. Price \$7.50.
- THE ARCHITECTURE OF JOHN RUSSELL POPE.** With Introductory Text by ROYAL CORTISSON. In Twelve Parts. New York : William Helburn, Inc. Price \$7.50 per part.
- WANDERINGS THROUGH ANCIENT ROMAN CHURCHES.** By RODOLFO LANCIANI. London : Constable & Co., Ltd. Price £1 12s. 6d. net.
- AN ARTIST IN AMERICA.** By MAXWELL ARMFIELD. London : Methuen & Co., Ltd. Price 15s. net.
- BUILDING CONSTRUCTION PLATES.** By A. BUCHANAN and W. H. HUDSON. In Two Parts. London : B. T. Batsford, Ltd. Prices 5s. and 5s. 6d. respectively.
- HOW TO LOOK AT OLD CHURCHES.** By H. SPENCER STOWELL. With a preface by H. V. MOLESWORTH ROBERTS. London : Methuen & Co., Ltd. Price 5s. net.
- VICTORIA AND ALBERT MUSEUM.** Catalogue of Italian Plaquettes. London : Board of Education. Price 3s. net.
- THE PARISH OF KING'S LANGLEY.** By J. P. HAYTHORNTHWAITHE, M.A. London : The Cassio Press.
- TOLSTOY ON ART.** By AYLMER MAUDE. Milford. Price 17s. 6d. net.
- GAUGUIN.** By ROBERT REY. Translated by F. C. de Sumichrast. Bodley Head. Price 5s. net.

## Memorial to Lord Kitchener.

### Progress of the Work at St. Paul's.

It is likely that the Lord Kitchener Memorial Chapel in St. Paul's Cathedral will be completed this year. The chapel is situated at the base of the south-western tower near the entrance to the Cathedral. When the work was undertaken by the executive committee of the Lord Kitchener Memorial Fund in 1919 it was estimated to cost about £30,000.

The main feature of the chapel will be a group of statuary near the altar. The central figure is that of Lord Kitchener, in white marble, which will be placed at the foot of the altar. In this

piece of work Lord Kitchener is shown in field-marshal's uniform and draped with a cloak which reaches to the feet. His head rests upon a cushion. On either side of the altar and facing it there will be statues of the military saints, St. Michael and St. George, and on the altar itself there is to be a further group of statues.

The sculpture is in the hands of Mr. Reid Dick, who has already completed the group of figures for the altar, and this has been placed in the chapel. The effigy of Lord Kitchener has also been completed, but is not yet in the chapel. Mr. Dick is now engaged on the statues of St. Michael and St. George. The chapel has been designed by Mr. Mervyn Macartney, and work on it is well advanced. The iron grilles at the entrance are already in position, and the marble floor has been completed.

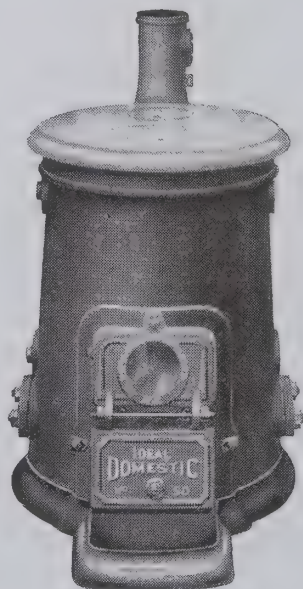
## The International City and Regional Planning Conference.

An International City and Regional Planning Conference (International Federation for Town and Country Planning and Garden Cities) will be held in New York City from April 20 to 25. The principal subjects for discussion will be : (a) Decentralization within regions; (b) arterial roads; (c) planning and plotting of building sites; (d) zoning; and (e) waterways and water-fronts. Among our own countrymen submitting papers are Messrs. Raymond Unwin, chief housing architect to the Ministry of Health; G. Montagu Harris, barrister-at-law, British Ministry of Health; C. B. Purdom, finance director, Welwyn Garden City; and G. L. Pepler, past president of the Town-Planning Institute. Delegates will leave London on April 11. Full particulars of the conference can be obtained from the organizing secretary of the International Federation, 3 Gray's Inn Place, London, W.C.1.

## The Queen's Doll's House.

It is officially announced that the Queen's Doll's House will not be exhibited at the British Empire Exhibition this year. After being shown at the Ideal Home Exhibition at Olympia, it has gone to Windsor Castle, where a gallery has been prepared for it.

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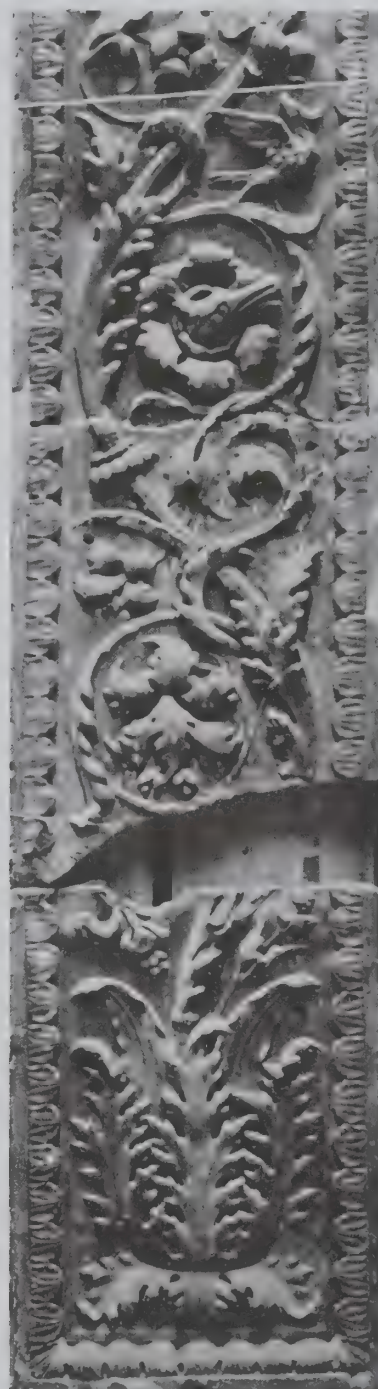


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## Historical Arms and Armour.

### New Loan Collection at South Kensington.

Considerable interest has been added to the small collection of arms and armour at the Victoria and Albert Museum by a loan from the well-known authority, Mr. S. J. Whawell, of some of the outstanding pieces from his collection. It includes swords, helmets, arquebuses, pistols, and a beautifully etched suit of armour, probably the work of Sigismund Wolf of Landshut in the middle of the sixteenth century. Among the fine group of swords perhaps the most important is an Italian rapier with the hilt delicately chiselled in relief with biblical subjects. It bears the name of its original owner, Ambrogio Spinola, and is, according to the late Sir Guy Laking, the sword that the famous commander wears in the picture by Velasquez of the Surrender of Breda, in the Prado. Another historical sword is a splendid fourteenth-century example with an enamel medallion in the pommel bearing the arms of the Comtes de Dreux.

Among the many fine helmets may be mentioned an interesting Milanese barbute bearing what appears to be the mark of a member of the famous Missaglia family of armourers; a plain helmet with puffed vizor of the early sixteenth century, and several other close helmets of later date with etched decoration. There is also a magnificent arquebus, with combined match and wheel lock, from the Lord Francis Hope collection, with the arms of Francis II., Duke of Saxe-Lauenburg, and the date 1583. The pistols include two fine French examples of the late sixteenth century and a German ball pommel pistol with magnificently chiselled barrel and inlaid stock. In addition to these loans, Mr. Whawell has given to the museum a group of fine chiselled and engraved gun-locks.

Apart from his arms and armour, Mr. Whawell has lent to the museum a group of objects in silver and a remarkable chiselled iron shrine richly damascened with gold and set with panels of *eglonisé* painting under crystal, Milanese work of the third quarter of the sixteenth century, one of the finest examples of such work in existence. The arms and armour are exhibited in Room 19, the other objects in the Loan Court.

## Victoria and Albert Museum.

A group of paintings, drawings, and prints showing views of Waterloo Bridge from its opening in 1817 to the present day has been placed on exhibition in Room 71 of the Victoria and Albert Museum. The exhibits, which are mainly from the Museum collection, include two sketches by Constable, of the Thames-side showing Waterloo Bridge, and his brilliant oil study, based on one of the sketches, for his large picture of "The Opening of Waterloo Bridge." Among other exhibits are a water-colour drawing by Clarkson Stanfield, R.A., which was engraved by George Cooke in 1832, and several drawings and prints showing different aspects of the bridge and its surroundings. Special interest attaches to four designs made by Thomas Sandby, R.A. (1721-1798), the architect, brother of Paul Sandby, for a proposed bridge at Somerset House. Some etchings by Sir D. Y. Cameron, Mr. Muirhead Bone, and Mr. James McBoy have been kindly lent by Mr. Campbell Dodgson, C.B.E., and Mr. Martin Hardie, R.I., R.E.

An interesting loan of Old English "black jacks" and other drinking vessels of leather and horn from the collection of Mr. H. H. Edmondson has lately been placed on exhibition in the Loan Court. The "jacks" range in size from huge tankards, or "Bombards," with the capacity of several gallons, to small mugs, and many of the smaller "jacks" are adorned with old silver mounts. The exhibit also contains a number of "leather bottells," including a rare Late Gothic example, as well as a series of horn tumblers engraved with hunting and other subjects. A curious supplement to the collection are two wooden "jack waggons," which were used for wheeling up and down the long tables of the early dining-hall.

## Haddon Hall.

Owing to the danger of collapse, the roof of the famous old banqueting hall at Haddon Hall, the home of the Vernons and Mannors, has been taken down and a new one built. The roof is a massive piece of work, oak trees weighing 60 tons, on Lord Granby's Haddon estate, being used. The roof on the main portion of Haddon Hall is in a wonderful state of preservation.

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## A New Reservoir for Manchester.

The conversion of Hawes Water Lake, Westmorland, into a reservoir of the Manchester Corporation waterworks will be commenced forthwith. According to a decision by the Waterworks Committee, the first instalment of the work will be done under the general superintendence of Mr. Holme Lewis, who has been over thirty years engaged in water engineering in the service of the Manchester Corporation. The total cost of the Hawes water scheme is estimated at £10,000,000. It was authorized by a special Act of Parliament under which the work has to be completed by 1934.

The Hawes water scheme will involve eighty-four miles of aqueducts, tunnels, cuts, and pipes. The Gate Scarth Pass will be tunnelled to the head of Long Sleddale, and a pipe line from there will conduct the water to Garnett Bridge, near Kendal, and thence a tunnel  $8\frac{1}{2}$  miles long will be driven to the neighbourhood of Kirkby Lonsdale. The further line of the aqueduct will be across the Lune Valley and under the moors of the Forest of Bowland, over the Hodder and Ribble rivers, and under Pendle Hill, where it will enter Lancashire, proceeding thence via Accrington and Bury to a service reservoir on the northern outskirts of Manchester.

## A Discovery of 14th-Century Frescoes.

During work on the foundations of a small church in the heart of Naples, commonly called Santa Maria Succurre Miseris, the walls of an older church beneath the crypt have been brought to light. These have now been found to be covered with well-preserved and well-executed frescoes, judged to be fourteenth-century work. As well-preserved frescoes of this period are not too numerous, great care is being taken by the Superintendent of Monuments to safeguard them against damage while further excavations are made.

## TRADE AND CRAFT.

## Midland Bank Ltd., Piccadilly.

Earlier in this issue of THE REVIEW appears an article, fully illustrated and dealing with the architectural points of this building. The firms responsible for the several contracts in connection with the construction and decoration are as follow: Messrs. E. A. Roome & Co., Ltd., of Hackney, were the general contractors; Messrs. S. and E. Collier, Ltd., of Reading supplied the bricks; the stonework was supplied by Messrs. F. J. Barnes, Ltd., of Portland; the asphalt work executed by Messrs. Thos. Faldo & Co., Ltd.; the whole of the reinforced concrete work in the strong-rooms, floors, balconies, staircases, and roofs was carried out by the Excellence Reinforced Concrete Co., of Leeds and London; Messrs. Moreland, Hayne & Co., Ltd., were responsible for the steelwork; Messrs. Martin Van Straaten & Co. supplied the wall tiles; and Messrs. Stirling and Johnson, Ltd., the slates; Messrs. C. E. Welstead, Ltd., of Croydon, carried out the work in connection with the leaded light glazing, casements, and casement fittings; Messrs. George Jennings, Ltd., the sanitary ware and fittings; the English oak wood block flooring and also the special woodwork was supplied and executed by Messrs. W. Nicholson and Son, Ltd., of Leeds and London, and Messrs. R. W. Brooke & Co.; Messrs. Bell Bros., Ltd., were responsible for the electrical installation of the bank; whilst Messrs. G. and A. Brown, Ltd., carried out all the plasterwork and some of the furnishing and woodwork; the electric light fixtures were supplied by Messrs. Marley Bros., Ltd., of Birmingham; the lifts by the Express Lift Co.; Messrs. Sulzer Bros., Ltd., being responsible for the heating apparatus; one fireplace was supplied by Messrs. George Matthews, Ltd.; and the clocks by Messrs. J. W. Benson, Ltd.; and Messrs. Chubb and Sons Lock and Safe Co.'s strong-room doors, etc., were erected; the lightning conductors were supplied and placed by Messrs. J. E. Gray & Co.

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## The Church of Humanity, Liverpool.

The general contractors were Messrs. Jones and Sons, of Liverpool, now merged into Messrs. Trollope and Colls, and the sub-contractors were: Ravenhead Sanitary Pipe and Brick Co., Ltd., and Tucker, of Loughborough (bricks); Stourton (stone); Kleine Patent Flooring Syndicate Ltd. (fireproof floors, partitions); Green Westmorland (slates); J. Gibbons, Wolverhampton (casements and fittings, door furniture—locks, electric bell plates, gates, railings, handrails); G. P. Bankart (lead down pipes and R.W. heads, plaster work); Acme Wood Block Flooring Co. (flooring—wood block, parquet); Art Pavements Ltd. (flooring—mosaic, marble, stone); J. Hunter & Co., Liverpool (electric wiring); Hopton Wood Stone Co. (stair treads); Dargue, Griffith & Co. (heating and ventilating).

## Llandaff Cathedral

An interesting electrical installation has recently been carried out in Llandaff Cathedral, Cardiff, which is in keeping with the architecture and character of the building.

The lighting installation consists of groups of three Holo-phane reflector refractor units mounted on specially designed metal work, each fitting taking a 150-watt Siemens' gas-filled lamp. They are spaced in two rows down the Cathedral, the rows being 35 ft. apart, and fittings 16 ft. spacing, and 16 ft. high, which gives a resultant illumination varying between  $3\frac{1}{2}$  ft. and 7 ft. candles. By this arrangement the whole body of the Cathedral is uniformly illuminated and an entire absence of glare is obtained.

A similar arrangement of these reflectors in the chancel produces a higher illumination, which shows up very well the altar and the magnificent painting by Dante Gabriel Rossetti on the reredos behind. The illumination here rises to a maximum of 9 ft. candles, whilst on the bishop's throne, choir stalls, and lectern it is an average of 6 ft. candles.



THE ALTAR.

Llandaff Cathedral, which was restored in the early years of last century, is one of the oldest cathedrals in the country, and this installation, which was designed and carried out by Messrs. Haddrill, Hutchison & Co., Ltd., Electrical Engineers and Contractors, 112 Bute Street, Cardiff, shows their forethought and consideration of the architectural design.

The consulting engineers were Messrs. Wm. Angus Scott and Partners, Cardiff.

The Cathedral is lighted throughout with Siemens' lamps, supplied by Messrs. Siemens and English Electric Lamp Co. Ltd., London and Cardiff.

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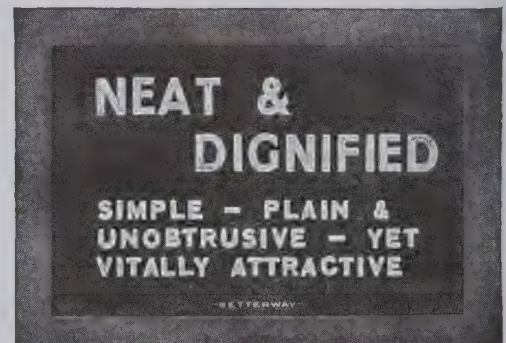
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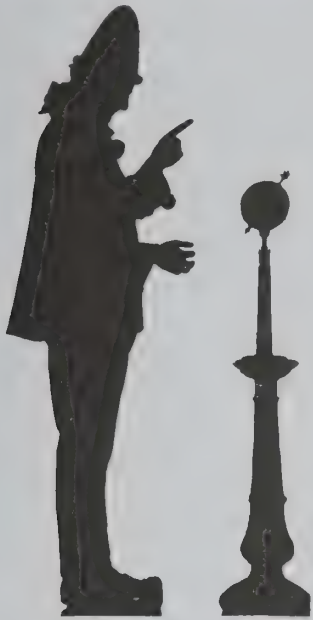


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## The Lighting of the Capitol Theatre.

In London's latest super-cinema—The Capitol Theatre—situated in Haymarket, designed by Mr. Andrew Mather, the architect, an interesting scheme of lighting has been carried out from designs by the Illuminating Engineering Department of the General Electric Company, Ltd., in collaboration with Mr. Mather, the entire installation being carried out by Messrs. Grierson, Ltd., 43 Bloomsbury Square, W.C.1. Special attention has been devoted to the decorative lighting effects, which are arranged throughout the whole of the theatre in four colours: purple, blue, red, and white.

## The Empire Gas Exhibit.

The pronounced success of the gas exhibit at Wembley last year has encouraged the gas industry to demonstrate this year in even more attractive and compelling fashion the manifold uses and advantages of the spirit of coal. In the forthcoming exhibition characteristic tableaux illustrating the 1001 uses for gas throughout the Empire will reveal to the public the notable progress that gas has made and the wide scope of its service, both in the Homeland and in the varied activities of the scattered populations of the Commonwealth of Nations.

The Empire Gas Exhibit will be held, as it was last year, in the surroundings specially designed for it by Mr. H. Austen Hall, F.R.I.B.A., in the centre of the Palace of Industry.

## Steel Houses and the Smoke Problem.

One of the steel houses at the British Industries Fair, Birmingham, was fitted throughout for lighting, heating, cooking, and the provision of hot water by the Birmingham Gas Department. The importance of the exhibit is that the installation is thoroughly practical and within the limited means of probable occupants of such houses. Care has been taken not to fit fancy or expensive appliances. The exhibit is, in consequence, really instructive to architects, builders, and authorities responsible for housing schemes. In the scullery a gas cooker and wash-copper

are fixed; in the living-room an open coke fire, with a back boiler which supplies hot water to the bath and sink, while in the bedrooms a very economical combination of gas-fire with surround and mantelpiece, constructed as a single unit, has been installed.

By the elimination of smoke-producing fires a saving in chimney construction is effected, and what is far more important, a really valuable advance is made towards the realization of clean surroundings and a smoke-free air.

## A New Building Composition.

We have received from William White, Great Western Works, Abergavenny, an illustrated brochure of their "Hygeian Rock" building composition. The makers claim that this material renders walls damp-proof, increases their strength, and reduces their cost. An additional advantage is that no skilled labour is required for its application.

## Non-Ferrous Metals Research.

Improvements in the quality of metals and a further knowledge of their structure and properties are the urgent need of many prospective engineering and electrical advances. The British Non-Ferrous Metals Research Association, of 71 Temple Row, Birmingham, which has now been in existence for five years, secures the co-operation of industrial firms and some of the leading scientific metallurgists in attacking problems of wide interest. The present position of the Association and the twenty-five investigations which it has in progress or has completed, are reviewed in a report which has just been issued. The descriptions are brief and clear, and bring out the important practical objects in view.

The programme of work appears to be well suited for co-operative effort, and supported as the Association is by the active interest and advice of industrial scientific leaders, its members may look forward to results which should not only assure the progress of their present manufactures, but lead to the formation of new industrial developments.



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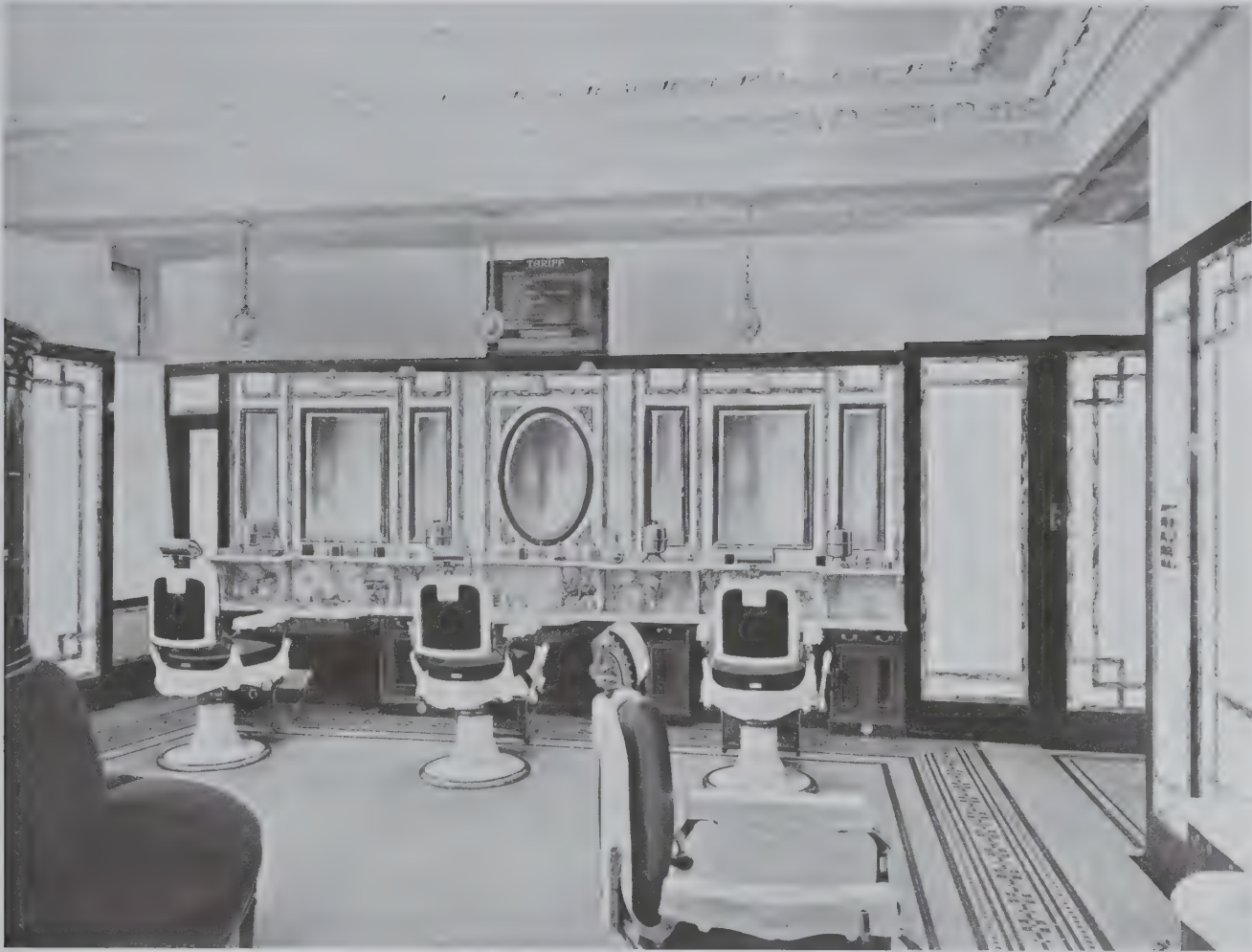
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THE Hairdressing Saloon at the Lyons' Corner House, Piccadilly Circus, adds another striking example to the many beautiful effects secured by the use of Vitrolite.

The large panels of white Vitrolite, unbroken by joints and bordered by black Vitrolite, give an immediate impression of absolute cleanliness, and a pleasing decorative effect is achieved by all the white Vitrolite panels being inlaid with Marble in keeping with the Marble tops of the basins. It would be difficult to conceive a happier combination of utility, hygiene, and beauty.

The installation was carried out by us in collaboration with Messrs. John Stubbs & Sons, Liverpool, who supplied the Marble.

The Hairdressing Saloon was designed by the Architectural Department of Messrs. J. Lyons & Co., Ltd.

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## Liverpool Cathedral.

We have received from Messrs. G. N. Haden and Sons, Ltd., of Trowbridge, London, etc., a well illustrated booklet describing the heating and ventilation of Liverpool Cathedral which was carried out under the direction of the architect, Sir Giles Gilbert Scott, R.A. The photographs are well reproduced, and represent many details of importance in connection with the Cathedral. Architects are invited by Messrs. Haden to send for a copy of the booklet.

## An Automatic Disinfector.

We have been informed that the manufacturers of the Lewbart Automatic Disinfector have experienced certain difficulties in connection with their business affairs during the last four or five months, the consequence being that the activities of this company have been somewhat curtailed. We are informed that the difficulties are now entirely removed, and that the firm is placing on the market with renewed vigour their 1925 Improved Model Lewbart cleanser, deodoriser, and disinfector. We may mention that the Royal Sanitary Institute has recognized that such a product as the Lewbart disinfector is a necessity on all sanitary systems, and not a luxury, because after the instrument was subjected to very severe tests by the council of judges they saw that it deserved recognition and granted their bronze medal to the company.

## Man-o'-War Garden Furniture.

An interesting brochure is to hand from Messrs. Castles' Shipbreaking Co., Ltd., which contains illustrations of all kinds of useful and ornamental garden furniture, etc., constructed from teakwood from old fighting and other ships. Messrs. Castles will be pleased to send a copy to any readers interested.

The business of this company was established in 1838, in which year the famous "Fighting Téméraire" was broken up;

the figures of Atlas, which supported the Admiral's Walk, have been preserved, and can be seen in the company's show-room at 160 Grosvenor Road, where there are also other relics and curios from the old wooden walls. More than 800 wooden ships, representing about one-and-a-quarter million tons, have been broken up by Castles.

The timber now being converted into garden furniture, etc., is from "Impregnable," "Hindostan," and "Dido," broken up last year, and from "Ariadne," "Vernon," and "Actæon," now in hand. This old ship-timber is also used in buildings of Tudor style, both exterior and interior. The company undertakes to cut the timber to architects' specification.

The timber is thoroughly seasoned, and therefore requires no paint or varnish. Garden furniture made of old man-o'-war teak can be left out of doors all the year round.

## Fullers' New Building, Regent Street.

The wrought iron lift gates, illustrated in Messrs. Baguès advertisement in this issue, were supplied to the order of Messrs. White Allom and Company, George Street, Hanover Square, W.

## Change of Address.

We are informed by Messrs. W. T. Henley's Telegraph Works Company, Ltd., that they have removed their head office to 11 Holborn Viaduct, E.C.1. Their London warehouse, which has been for some years situated at 18 New Union Street, E.C., has also been transferred to the new premises.

The change of address has been necessitated by the inadequacy of the accommodation at Blomfield Street (where the company have been housed for the past twenty-one years) for the needs of their greatly increased staff. The new premises have been rebuilt internally and decorated under the direction of Sir Henry Tanner.



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## Artistic Bridges.

The Ministry of Transport has sent a circular to local authorities on the subject of the design of bridges, in the course of which it is stated :—

There are few features, whether of countryside or town, which attract more notice than the bridges carrying roads over streams and watercourses. Many of them possess historical and archaeological interest. Some illustrate the fitting use of local materials by our forefathers, while others provide pleasing examples of modern methods of construction. Of recent years the rapid increase of traffic has impelled highway authorities to undertake the strengthening of many ancient bridges and the building of many additional structures, with the aid of substantial contributions from the Road Fund administered by this department. So far as the strength of such structures is concerned, your council will be aware that for some years past certain regulations have been prescribed as a condition of a grant from the Road Fund. But it is possible for a bridge to comply with these regulations and yet fall short of the legitimate expectations of the public in the matter of architectural design and suitability to its surroundings.

Colonel Ashley accordingly wishes to impress upon all local authorities who are contemplating the alteration of ancient bridges or the erection of new ones the great importance of securing at the outset reliable expert advice upon the design—not merely from the standpoint of the stability of the structure, but also of its proportions and artistic character. Seeing how long a life may be anticipated for public monuments of this class, it will hardly be questioned that every care should be taken to build bridges and form their approaches in a manner which will display the sound judgment of the days in which we live.

With this end in view the Minister wishes it to be generally known that when receiving applications from local authorities for assistance from the Road Fund he will require to be satisfied that the foregoing considerations have been taken into account. There is no reason to assume that the observance of these principles will add to the cost of construction, for past experience shows that bridges are more frequently criticized for undue elaboration than for well-proportioned simplicity.

*Preserving Ancient Structures.*

In a further announcement the Ministry says :—

It is thought that considerable public interest may attach to the action taken by the Minister in drawing the attention of local authorities to the national importance of the preservation of ancient structures and of ensuring that artistic ability of high order is displayed in the building of new bridges, so that future generations may form a favourable opinion of the ability of the designers of to-day. The recent efforts of Scapa to preserve the landscapes of the country from unnecessary injury by hoardings and advertisements are evidence of the general determination of the public to safeguard the beauties of the countryside, and there are few features which play a greater part in making or marring the landscape than bridges over streams and railways. Not only is it essential that the utmost respect should be paid to the ancient structures, but that the highest skill should be invoked in the design of the new bridges which are being erected all over the country as a result of the ever-growing range and weight of motor traffic.

*The Case of Clopton.*

Assistance of the kind covered by these announcements has recently been given by the Ministry in the case of Clopton Bridge, at Stratford-on-Avon. In this instance, it will be recalled that the proposal originally put forward by the Town Council and the County Council was to remove all the recent unsightly excrescences and then merely to widen the bridge to modern dimensions. As part of this operation it was proposed to re-use the stone facings stripped from the old bridge to form the new facings of the extended bridge, a proposal to which grave exception was taken by archaeological and architectural authorities on the ground that it was falsifying the whole structure. It was held, moreover, that the inclusion of the old portion of Clopton Bridge in the new structure would have the effect of exposing the ancient stonework to the shock and stress of modern traffic, which it was probably incapable of supporting for any length of time.

Various suggestions were made and warmly debated, but ultimately the Ministry of Transport, recognizing that no alternative site for a bridge was available, save at prohibitive cost, put forward a proposal which secured general acceptance at a con-

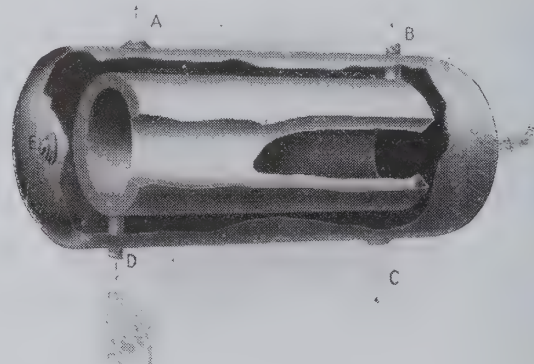
(Continued on page xlviii.)

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## *An Interesting Quotation*

*“Good architecture is not a luxury, but a symptom of happiness, energy and foresight, and where it is lacking, there these things are insensibly lessened, even though the mass of men do not know what it is they lack.”*

Extract from “The Times.”

To find interesting articles on architecture in the lay Press must always please architects, for it is by these means that the public is enlightened, and attention is drawn to a great Art.

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ference of the authorities interested in the bridge. It involves the removal of the unsightly iron footway and the reconstitution of the bridge in its original narrow form with a parapet on each side, the intention being to reserve the old bridge exclusively for foot traffic, so that there shall be no risk of damage by vehicular transport. By the side of this structure there would then be erected a general traffic bridge consisting of a carriageway and another footway. This work would be carried out in the lightest form of twentieth-century reinforced concrete, so designed as to obscure as little as possible the features of the ancient Clopton Bridge. It is anticipated that the piers of the new structure would be opposite every second or third pier of the old bridge so as to mask the ancient masonry to the least possible extent. One of the advantages of the use of reinforced concrete is that owing to the comparatively small scale of the structural members there is the minimum of obstruction to view.

The details of this revised scheme for Clopton Bridge are now being considered by the local authorities concerned. If it is adopted, visitors to Stratford-on-Avon will be able to walk the whole length of the bridge restored as nearly as possible to the form in which it was left by its original builder, Sir Hugh Clopton, in Shakespeare's day. Its identity will not be destroyed, and the reinforced concrete structure will proclaim itself to future ages as a typical product of our times, just as each generation in turn has made additions in its own style to the ancient cathedrals of our country.

### British Museum Acquisitions.

A number of interesting curios and prints have been accepted by the trustees of the British Museum. They include a collection of prints and engravings from the Contemporary Art Society and a number of ceremonial Thibetan articles collected by the late Major T. H. Lewin and presented to the Museum by his widow.

Among the acquisitions, perhaps those to which the most human interest attaches are two pieces of English glass of the eighteenth century. The first is a Yard of Ale glass, a very long and slender vessel, like an unduly elongated flower vase, which presumably holds exactly the measure indicated. The holder

of the glass was required to drink the contents at one draught, and to ensure that failure should be unquestionably manifest, the glass was so devised that if he stopped to take breath the inrush of air into the glass would squirt the contents all over his face. This particular specimen has a flat base, so that it can be stood upright, but some specimens used to have a round bulb at the end, so that, once filled, they had to be held until emptied. As the length made the glasses very liable to accident there are not many specimens left. The other piece of eighteenth-century glass is a drinking vessel on a diminutive scale. It is shaped like a boot and was made expressly for the purpose of drinking "damnation to Lord Bute."

The collection of engravings, dry-points, etchings, and colour-prints presented by the Contemporary Art Society includes one engraving about 27 in. by 26 in. by Job Nixon. Forain is well represented, and among his lithographs is one of M. Caillaux standing on a spring-board and labelled "Le Tremplin." Vlaininck, Steilen, Laurencin, Brouet, Chalandre, Fred Richards, Bormaun, Lang, Degas, Gauguin, Segonzac, and Picasso are also represented, and there is a portfolio of sixty-four etchings by Sir J. C. Robinson, presented by his executors. The Thibetan collection includes a very large ceremonial teapot in silver, which came from the Royal Palace of Chumbi. Most of the articles were collected in the Bhutan and Lushai region, and among them is a silver powder flask, a praying wheel, and a silver snuff bottle with a device attached to the stopper for extracting the snuff. A piece of Peruvian pottery of the Chimu period has been presented to the ethnographical section by Mr. L. C. G. Clarke, of Cambridge.

### The Birmingham Advisory Art Committee.

The Report of the Birmingham Advisory Art Committee for the year 1924 shows that their average of submissions was maintained. The effectiveness of the committee's work was put to a higher test than usual on account of the more varied type of submission with which they had to deal during the year. The value of the work of advisory art committees is widely recognized, and many towns are now forming associations of this nature.



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## A Canadian War Memorial.

The Secretary of the Department of Public Works of Canada has requested the secretary of the R.I.B.A. to distribute to British architects likely to submit designs copies of the conditions of the competition of the proposed National Commemorative War Monument to be erected at Ottawa. The cost of the monument is to be \$100,000. A few copies of the conditions, together with declaration forms, can be obtained by application to the secretary, R.I.B.A., 9 Conduit Street, W.1.

## St. Paul's Cathedral.

Apart from the general question of restoring the fabric of St. Paul's Cathedral, there is a recommendation in the report of the sub-committee of the Special Committee of the City Corporation which has the warm support of the Cathedral authorities. This is the recommendation that steps should be taken to restrict the making of excavations in the soil in the neighbourhood of the Cathedral. The sub-committee pointed out that the whole of the expert opinion they had consulted was unanimous in considering that there would be great danger to the Cathedral from excavations for building operations in the immediate neighbourhood of St. Paul's which might be carried down below the level of the Cathedral foundations.

The point recalls the controversy which was aroused by the proposal in 1913 to bring a tramway line across the projected St. Paul's Bridge and to build near the Cathedral a tramway station with subways underground. In the debate which ended in the decision by the London County Council not to proceed with the scheme, it was explained that petitions against the Bill embodying the project had been filed by the Dean and Chapter and the City Corporation. One of the points contained in the petition by the latter was that Parliament should not pass the Bill unless responsibility for the safety of St. Paul's Cathedral were placed with the London County Council. Later, the Dean and Chapter addressed an official letter to the Lord Mayor inviting the Corporation to enter into a general agreement with them for the purpose of safeguarding the Cathedral against any future schemes of tunnelling in its neighbourhood. This point

is taken up anew in the present report, in which the signatories say: "We are not aware that the Corporation or any other local authority has power at present to prevent this [excavations for building operations], and in our opinion the Government should be asked to take the necessary measures in this respect, to safeguard such a national monument as St. Paul's Cathedral."

## Bicentenary of a Famous Church.

The bicentenary of St. George's, Hanover Square, was recently observed by a series of special services. The church was consecrated on 18 March, 1725, by Edmund Gibson, Bishop of London. In some books of reference the year of consecration is given as 1724, no allowance being made for the Act of 1750, which made the legal year begin on 1 January.

St. George's was designed by John James, being one of the fifty churches built under the Act of good Queen Anne. It is an excellent building, the portico of six Corinthian columns being hardly inferior to that of St. Martin-in-the-Fields. Unfortunately Grosvenor Street was diverted to the north, instead of being carried up to the church, and so the fine façade cannot be seen anywhere from the right distance.

Within, the church contains much of interest. The east window, an example of the school of Albert Dürer, was made in 1560 for slender Gothic tracery at a convent at Malines. Originally a Jesse window, it was bought by subscription in 1841 and made to fit the broad, eighteenth-century windows of St. George's. In this operation the pedigree of Our Lord was lost, but the figures that remain are beautiful in colour and execution. During the war the window was removed to the vaults to avoid German bombs, and before it was replaced it was carefully photographed by the Victoria and Albert Museum. Copies of the photographs are kept in the vestry. Much of the carving in the church is attributed to Grinling Gibbons. Not long before the war it was carefully relieved of many coats of paint and varnish. The west door still bears marks of slugs fired at the Gordon rioters in 1780. On the front of the galleries are painted the names of the churchwardens, and the succession is continued on the wall at the back. Many notable family names are in these lists.

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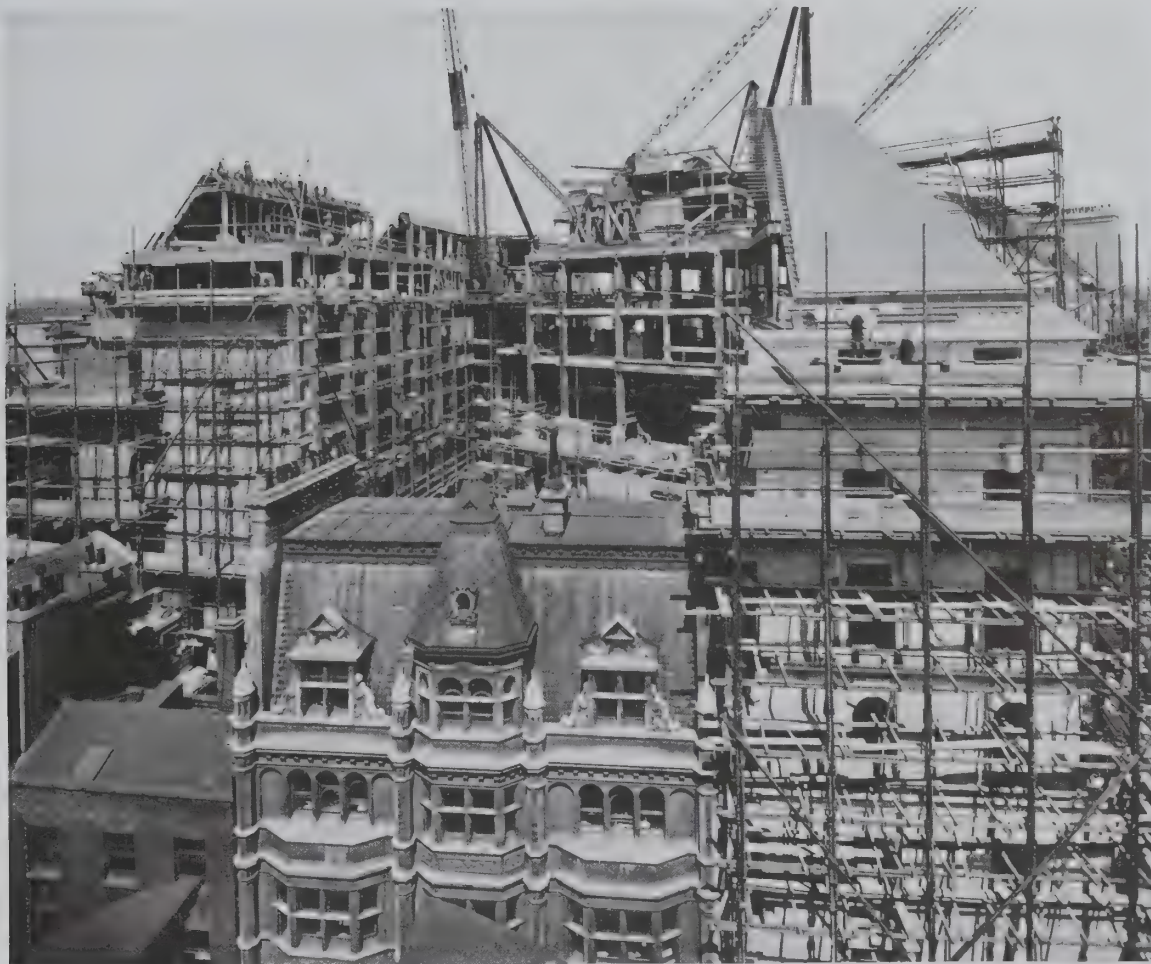


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## A Contemporary Record of Old St. Paul's.

## The Graffito in Ashwell Church.

The village church of Ashwell, in Hertfordshire, says "The Times," possesses a tower constructed, as is the rest of the edifice, of the local clunch. This material, when protected from the weather, retains its smooth and sensitive texture almost indefinitely, and countless generations of village scribblers and artists have left numerous drawings, prayers, and signatures on the interior courses of the tower walls.

Of these *graffito*, two are of great interest. The first without doubt represents old St. Paul's. It extends over part of two blocks situated some 5 ft. from the floor level, and measures 10 in. in width and 15 in. in height, the clunch being incised to a depth of about a sixteenth of an inch. Almost all the accepted external features of the original cathedral can be recognized. The graceful spire is shown surmounting the tower, as it did before the thunderstorm of 1561. Even the flying buttresses are depicted joining tower and nave, and the small adjacent pinnacles are also visible. The illustration cannot, however, have been true to scale, for the height of the spire would have been totally disproportionate to the length of the building, which all authorities agree was then some 580 ft., while it has never been suggested that the altitude of spire and tower combined much exceeded 500 ft.

Numerous details in the arrangement and design of the clerestory and other windows can be traced, but the assertion sometimes made that the famous rose-window in the choir is portrayed lacks proof. There is certainly a circular window on the left, but its identification turns on whether one is looking from the south or the north. A tower surmounted by a spire is also to be seen on the extreme left, but this might be intended for the church of St. Gregory, which stood at the south-west angle of the cathedral, and not for the detached bellry, a relic of the older church of St. Faith, which survived east of the choir. There is certainly something resembling the choir roof extending towards this tower, which tends to negative the suggestion that the east end has been depicted in elevation. Rather would it seem that the circular window is that of the transept, as in

Hollar's illustrations, and that we are shown this part of the building at a slight angle. Something on the ground level resembling a door adds weight to this contention. The whole design is light and artistic in conception, and as a contemporary record of a famous building it deserves close study.

The other remarkable *graffito* is some 4 ft. higher up. Comprising three lines of Latin, which may be described as verse, it is not only more boldly incised, but is better preserved by reason of its comparative inaccessibility. It runs thus:—

M.Cter X penta miseranda ferox violenta  
... superest plebs pessima testis ... in fine secunda ventus validus  
oc anno Maurus in orbe tonat. MCCCLXI.

The following is a rough translation:—

1350. Wretched, terrible, destructive year.  
The remnants of the people alone remain in evidence.  
Finally in the second pestilence there was a great storm.  
In this year Maurus thunders throughout the world, 1361.

An expert authority suggests that "pestis" preceded "superest." "Pestilentia" may also be seen above the first date, 1350 is repeated above "plebs," and on a higher stone there appear to be these words:—

Pestis in MCCC fuit ... MCCCLXIX ... in quibus fuit secunda.

The final reference is, of course, to the gale which swept the country on St. Maur's day (January 15), 1361, a year which was also marked by a wide recrudescence of the plague.

## Victoria and Albert Museum.

The Victoria and Albert Museum has recently acquired an Italian Marionette Theatre of the first half of the eighteenth century, brought from a palace in Venice. This has now been erected in Room No. 5 of the Woodwork Galleries. The theatre is an imposing structure of architectural design, 13 ft. high, carved, painted and gilt, with an armorial shield, festoons and other ornament. Two scenes can be shown, one, the interior of a salon with figures dressed in the costume of the period and appropriate furniture; the other scene shows a view of St. Mark's Square with figures from the Italian Comedy. The faces of the marionettes are carved with great skill and expression, and the costumes, many of which are richly embroidered, are extremely varied and elaborate.

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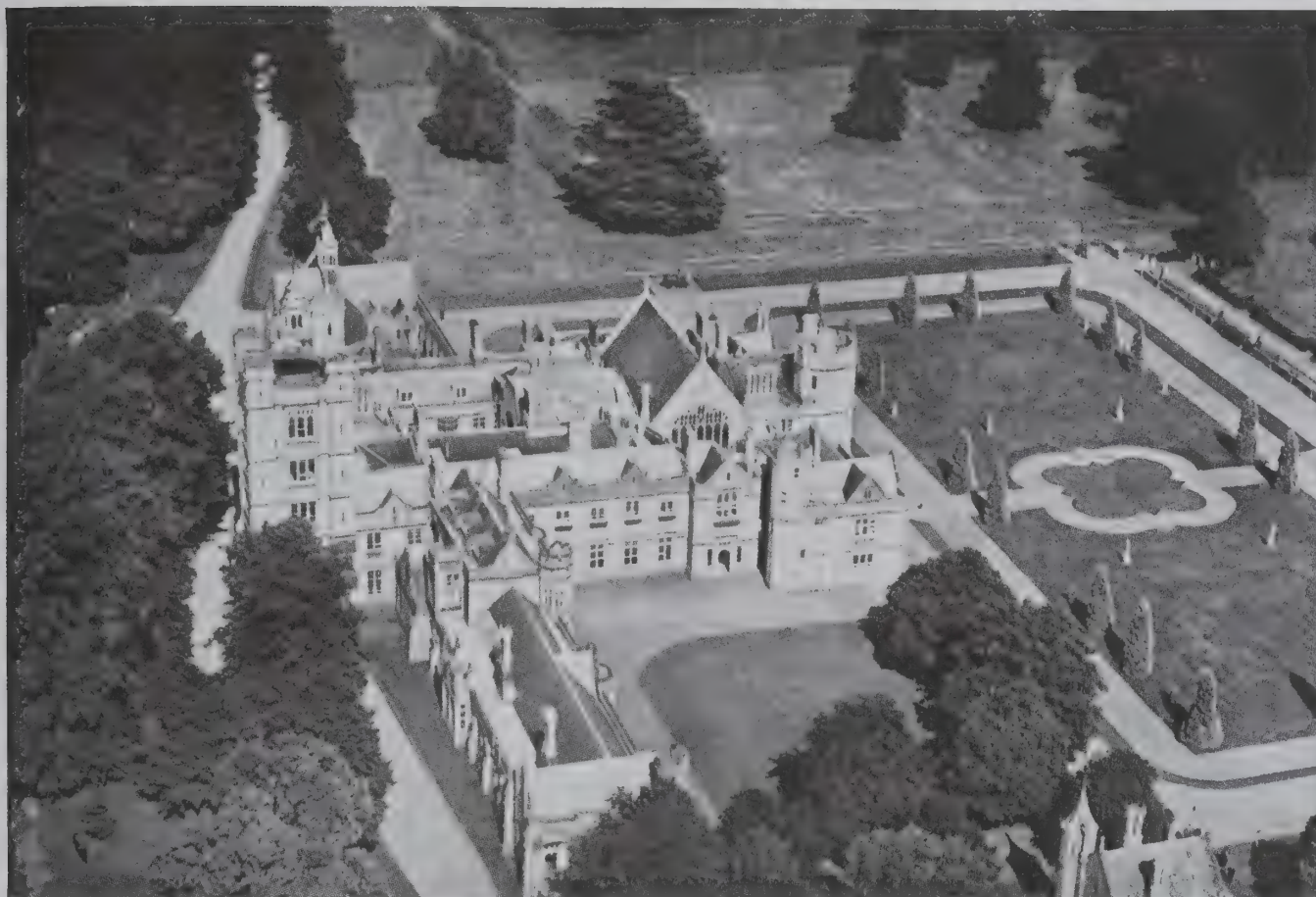
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## Book Announcements.

The Architectural Press are publishing the following books this Spring: "The Preservation of St. Paul's Cathedral and other Famous Buildings," by William Harvey (now ready); "English Rooms and their Decoration at a Glance," Volume I, 1066-1620, by Charles H. Hayward, author of "English Furniture at a Glance"; "Prelude to Architecture," by William G. Newton, M.C., M.A. Oxon., F.R.I.B.A. (now ready); "Caricatures," a series of amusing studies of well-known personalities in the world of architecture, by H. de C.; and "Modern Building Practice," by William Harvey, forming the second volume in the "Little Things That Matter" series.

The Cambridge University Press announces a work by Professor B. Melvill Jones, entitled "Aerial Surveying by Rapid Methods," the main purpose of which is to discuss the possibilities of aerial photography as a means of surveying and mapping the earth, and to record and describe a series of experiments made at Cambridge by the author and the late Captain J. C. Griffiths. In addition to diagrams and tables, the volume includes a map made up of mosaics of vertical photographs.

## The Birmingham Chamber of Commerce.

### A Building and Allied Trades Exhibition.

The Birmingham Chamber of Commerce has decided to organize a Birmingham and Midlands Building and Allied Trades Exhibition, in Bingley Hall, Birmingham, in September, 1925, which will be under the patronage, and with the support of all the architectural and building and kindred associations of the district, representatives of which, together with members of the Chamber of Commerce Council, will act as vice-presidents, and form the Executive and Technical Committees.

An extensive advertising campaign will be carried out in the Trade Press and in other directions, calculated to assure a large attendance of buyers.

## Building Research.

Plans are now being made, says "The Times," for the extension of building research into alternative methods of house construction as was foreshadowed recently by the Minister of Health. Following the example of the Research Association, the Government have obtained possession of an old country house in the neighbourhood of Watford, where ample accommodation will be available for laboratories and research work.

This extension will give an impetus to building research, and may save the country millions of pounds. As at least 120,000 working-class houses are needed each year in England and Wales in order to meet the present deficit, it is obvious that if research can discover some means of saving even £1 on each house for which Government financial assistance is being given, it will save £120,000, and also decrease the capital sum to be raised and the amount of interest to be paid. There are various directions in which, it is believed, economies may be effected. For example, if more use can be made of natural and local resources, substantial savings in cost will result. Chalk used in the west country, in place of brick carried many miles, means a cheaper house.

When the Ministry of Health has at its disposal a properly equipped scientific organization, the expenditure of public money on unduly extravagant methods should be avoided, in addition to the economies that may result from the greater use of natural resources, found by experiment to be suitable for cottage building.

## Architects at Dinner.

A unique and interesting function took place recently at Liverpool, when the partners of Messrs. W. H. Smith and Son entertained to dinner forty-two architects who had collaborated in the design of new premises for the branches of this firm throughout the country. Speeches were delivered by Mr. C. H. St. John Hornby, F.S.A., Professor C. H. Reilly, F.R.I.B.A., Mr. C. T. Marshall, F.R.I.B.A., Archdeacon Howson, and Mr. F. C. Bayliss, chief of the Estate Department of Messrs. W. H. Smith and Son. After dinner the party visited Liverpool Cathedral, and later inspected the new premises built by Messrs. Smith in Tithebarn Street, Liverpool, to be known as Hornby House.

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## TRADE AND CRAFT.

## Britannic House, Finsbury Circus, E.C.

The architectural features of this building are described and illustrated earlier in this issue, but we feel that some mention should be made of those who were responsible for the actual work and material which has enabled the architect, Sir Edwin Lutyens, R.A., to build upon this very busy city thoroughfare a block of offices graceful, comfortable, and well suited to the requirements of the Anglo-Persian Oil Company which is housed there. It is impossible to give a full description of these various works, but readers may be interested to know of those firms who were intimately connected with the building. The contractors for Britannic House were the well-known firm of Howell J. Williams, Ltd.

Britannic House is considered by many to be the finest of the office buildings erected in the City of London since the war. Presenting vast constructional problems successfully dealt with, this building stands as a monument of the close association of the architect, builder and craftsmen. The beautiful façades, vast interior, and splendid workmanship throughout, are evidence of the organization and co-operation of all those responsible for the building.

**The Steelwork.**—In designing the structural steelwork for this building, long spans were adopted in order to allow the various floors to be divided up as required. Therefore, in the finished building no stanchions are apparent, except in the main walls. The loads from the stanchions are spread over the blue clay sub-soil by grillage beams and girders, encased in concrete. The interesting part of the foundation work was in connection with the main stanchions supporting the structure above Moorgate Station. It was found necessary to take these stanchions down to foundations below the tube tunnel so as to prevent undue pressure on this tube. The approximate weight of the steelwork for that portion of the building now completed, including filler beams for concrete floors, was 5,000 tons. The structural steel frame was fixed practically complete before the walls and floors

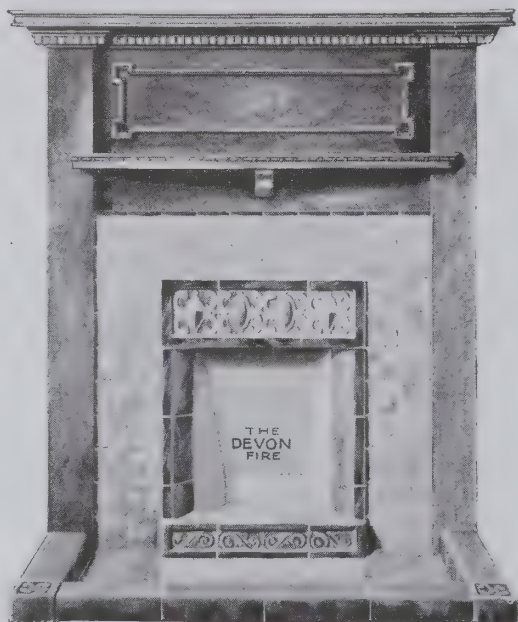
were constructed. This steel frame was designed, manufactured and erected by Redpath, Brown & Co., Ltd.

The stonework for the building was supplied by the Nine Elms Stone Masonry Works; but Joseph Brooke and Sons (Halifax) supplied the York "Silex" Stone for the front entrance steps, pavings and copings; and Brookes, Ltd., the glaze bricks, Terrazzo floors, wall linings and partitions to the lavatories. The blue York stone coping and window sills were supplied by W. Knight & Co., Ltd., of London; the bricks by the London Brick Co. and Forders, Ltd.; the slates by Stirling and Johnson, Ltd.; the asphalt by Salter Edwards & Co.; and the breeze blocks by Fredk. Jones & Co., Ltd. The ferro-concrete construction was carried out by the general contractors already mentioned. To continue with the exterior of the building, the guard rails were provided by Bayliss, Jones and Bayliss; and the spiral and iron staircases by Haywards, Ltd., of London; the casements and casement fittings and leaded lights by the Crittall Manufacturing Co.; whilst the whole of the copper glazing to the building was supplied by G. H. Barrett & Co., of Fulham Road; the Falkirk Iron Co. manufactured the iron down-pipes and rainwater heads; and the Luxfer Co., Ltd., were responsible for the work in connection with the pavement lights, etc.; the Bostwick Gate Co. provided the folding gates; J. W. Gray and Son, of London, the lightning conductors; and C. Isler & Co., of Southwark, undertook the work of well-sinking and the provision of the wells. Before leaving the outside, mention must be made of the work of A. Broadbent and Son, of Fulham Road. This firm executed the whole of the carving in marble, Portland stone, and wood, and the carving is well worthy of close study, especially the Corinthian capitals and frieze panels.

On entering the building one is struck by the wealth of decoration in the form of marble. This was supplied by H. T. Jenkins and Son, Ltd., of Torquay, and the illustrations show that no care has been spared in this direction. Another decorative feature is the rubber tiling and flooring. The "Leyland" rubber flooring and tiling in Britannic House was chosen on account of its great durability, silence, cleanliness and non-slipping properties, combined with artistic charm. The tiling, which was supplied by the Leyland and Birmingham Rubber Co., Ltd.,

(Continued on page lviii.)

## THE "DEVON" FIRE—several new 1925 models



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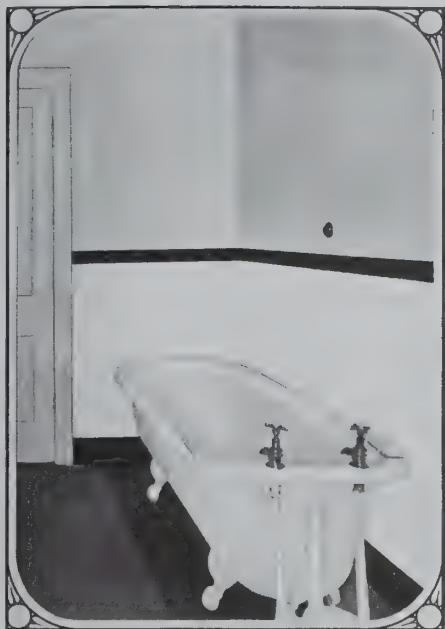
Several exceptionally fine new models have been produced for the 1925 season. Tiles and faience can be supplied in a large variety of colours and special effects to harmonize with any colour scheme.

## Specify the "DEVON" FIRE

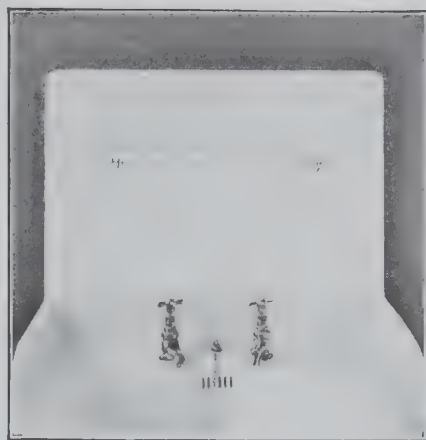
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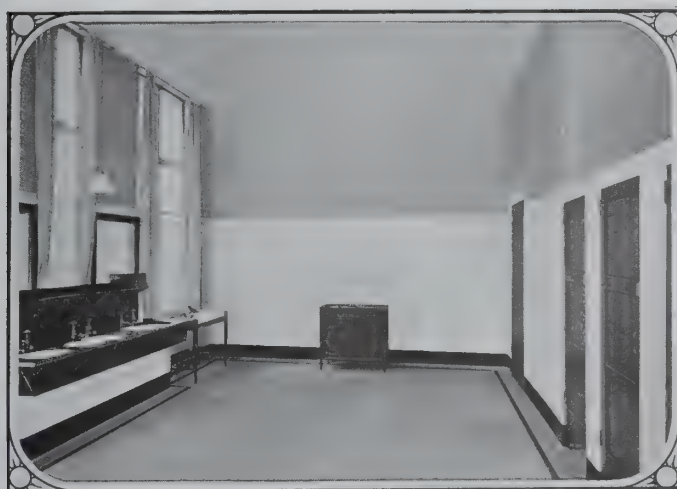
*White and Black Vitrolite Dado surrounding Bath.*



*Vitrolite Splash Back, complete with Vitrolite Shelf and white enameled brackets.*



*White Vitrolite Shelves and Wall Lining engraved with pattern on dado rail and frieze.*



*White Vitrolite Dado, with Black Vitrolite Skirting and Mirror Frames.*



*White Vitrolite Fascia and Pilasters in Metal Frames.*

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covers an area of over 14,000 sq. yds., and the rubber on the staircase is of special quality to endure the wear of concentrated traffic. The four patent micro-drive, self-levelling passenger lifts were supplied and erected by Waygood-Otis, Ltd. The electric-light fittings are also a feature of the decoration, these being supplied by Higgins and Griffiths, who were also responsible for the electric wiring. The partitions, doors, etc., were carried out by four firms, namely, B. Cohen and Sons; the Waltham Cross Joinery Co.; J. Parnell and Sons, of Rugby; and J. W. Falkner and Sons, who were also responsible for the counters in the entrance hall. Messrs. Joseph Kaye and Sons, Ltd., of Leeds and London, supplied about 800 locks and about 500 automatic and safety bolts, lever and lavatory bolts; Thos. Elsley, Ltd., supplied the art metal work; the handrails were made by Carter and Aynsley, Ltd.; and the nameplates by Wm. Morris & Co. (Westminster), Ltd. Muntzer and Son, of London, supplied the furnishings.

The Heating.—The Central Power Plant comprises three high-pressure steam boilers of the Economic type, equipped with the latest pressure type oil-fuel burning apparatus, boiler feed-pumps, hot-well and connecting mains. These boilers supply steam at high pressure to calorifiers for heating the water for the central heating and hot-water supply systems. A low-pressure hot-water system of warming is installed, the circulation from the twinned horizontal calorifiers to the radiators and patent heating "panels" being accelerated by electrically-driven centrifugal pumps. The domestic hot-water supply equipment distributes ample supplies of hot water to all lavatories, etc. The central equipment is duplicated so that in the event of a breakdown in any section of the plant all the services may be maintained. All water used for feed to the boilers and in the domestic hot-water system is treated by a special plant to remove the corrosive qualities and so prevent damage to the interior of the boilers, calorifiers, or pipes. The whole of the steam plant, heating and hot-water apparatus, water-treating plant, and all attendant engineering equipment has been installed by Messrs. Richard Crittall & Co., Ltd., of London. The boiler seatings and horizontal flue in the boiler house were carried out by the Reading Boiler Setting Co., Ltd.

John Bolding and Sons, Ltd., supplied the sanitary ware and fittings; the plumbing and sanitary work being placed in the hands of Stitson, White & Co. The strong-room doors were manufactured and erected by the Chatwood Safe Co. Other sub-contractors and their work are as follows: flag-poles by Stewart and Lloyds; plasterwork by George Rome & Co.; internal telephones by the Relay Automatic Telephone Co.; clocks by the Synchronome Co.; the pneumatic tubes by the Lawson Pneumatic Tube Co.

W. Ingle, of 56 Grosvenor Road, S.W.1, is THE ARCHITECTURAL REVIEW photographer.

## Rubber Flooring and Tiling.

The use of rubber tiling and flooring is every day coming into greater prominence and favour. Many of the leading architects are adopting it, and the fact that it is silent, sanitary, and artistic is appealing to all to whom these qualities are of importance. Hardly any of the new buildings which are going up are without it, and many of the older ones are also being supplied.

It has been laid with marked success in many banks, insurance offices, and other public buildings, such as Lloyds—Royal Exchange, the Army and Navy Stores, and Britannic House. At Britannic House "Leyland" rubber tiling has been supplied and laid by the Leyland and Birmingham Rubber Company, Ltd., for the Anglo-Persian Oil Company, Ltd., and it is already proving a great boon, because in addition to its silence, it does not absorb moisture, and is easily cleaned. One particular feature at Britannic House is the black rubber on the main staircase, which is of a special quality to withstand the concentrated wear to which it is subjected in such a position, and the black rubber is in striking contrast to the marble surrounds.

## Enlarged Showrooms.

We are informed by Carron Company that they have opened new and enlarged showrooms at 123 Buchanan Street, Glasgow, where they are exhibiting a representative display of "Carron" and "Longden" designs of firegrates in appropriate settings, ranges, gas and electric cooking and heating appliances, baths, etc.

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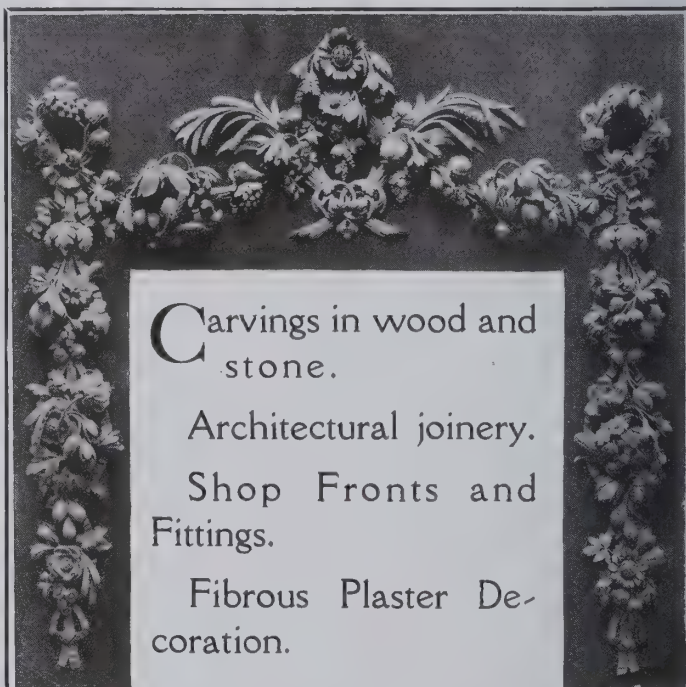
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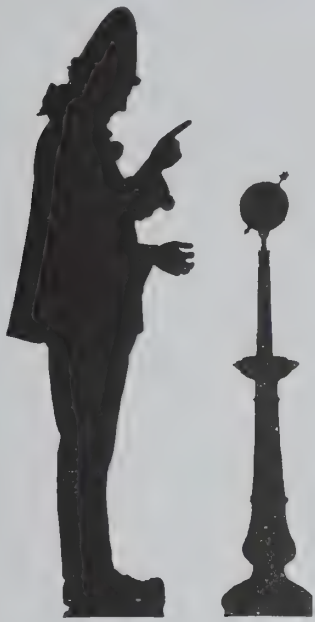
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Union Cable Co. Ltd.  
Western Electric Co. Ltd.



## Obituary.

We much regret to announce the sudden death of Mr. F. Stuart Sage, grandson of the founder of Messrs. Frederick Sage & Co., Ltd., from heart failure following an operation. The funeral took place at Thames Ditton Church.

## A New Stone Preservative.

"Cephasite" stone preservative has been used for several of the Scottish banks, and it is being tested by H.M. Scottish Board of Works. It is also being used and tested in several of the Colonies, principally in connection with public buildings. One of the latest buildings upon which it has been employed is the post office at Wellington, New Zealand. Mr. William Anderson, of Messrs. Anderson, Gibb and Wilson, of Edinburgh, the manufacturers of the preservative, has made a study of the subject of stone preservation for many years, and the results of his experiments on the hardening and preservation of sandstone have, it is claimed, been most successful. This process, he says, deals with the matter from a scientific and chemical aspect; it is not a mere temporary protective coating; and tests extending over a period of twelve years have shown his theory to be correct. The action of the preservative in hardening, and so waterproofing stone is caused by a chemical action which, it is claimed, makes the softest sandstone or brick hard and durable. This action, it is stated, is slow, as it takes about four weeks before definite hardening is shown, but the process goes on indefinitely, the stone gradually becoming harder and harder. Some of the advantages claimed for the preservative are as follows: "It does not discolour the stone, unless the latter contains iron, but gives it the weathered appearance of a seasoned stone; it can be applied to damp or dry stone or brick in any kind of weather except frost, and it requires no pressure to drive it into the stone; it is a perfect germicide, totally destroying all lichen and moss growths, and reducing them to a fine carbon, which are quickly disseminated by the wind and the rain, leaving the stone absolutely clean." The application of "Cephasite" is simple. It is applied with an ordinary sash tool, care being taken that

the stone absorbs the liquid, as, if the stone is very dry, it has a tendency to throw the liquid off. Once started, however, the stone absorbs the preservative easily. On very delicate carving the preservative may be applied through a vulcanite sprinkler, or sprinkled on from a brush.

## Change of Address.

Owing to the extension of their London business, the Korkoid and Ruboleum Tile Co. have been compelled to vacate their present offices at 26 Coventry Street, W., and seek larger and more convenient premises at Coventry House, 5 and 6 Coventry Street, Piccadilly, W.1. This company are the sole manufacturers of Ruboleum tiles, Korkoid deck and floor coverings, and Corkwood tiling, and have been responsible for many large flooring contracts described and illustrated from time to time in these pages.

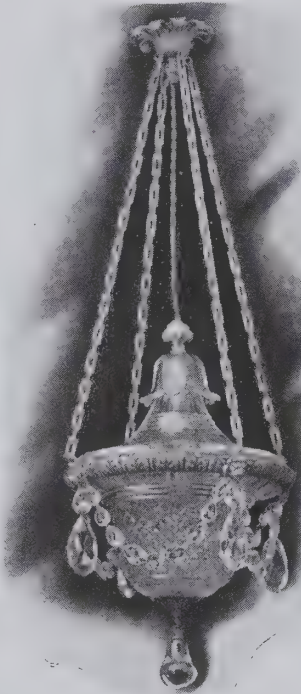
## Picturesque and Artistic Roofs.

It is interesting to learn that Old Delabole Slates are still much favoured by the profession, and among recent contracts where they have been, or are being, used are the New Pumping Station, Littleton, for the Metropolitan Water Board (architect, W. H. M. Knox, Esq.). Memorial Hall, Royal School for the Daughters of Officers, Bath (architect, Mowbray A. Green, Esq., F.R.I.B.A.). New Hospital, Bideford (architect, H. Dighton Pearson, Esq., F.R.I.B.A.). Vicarage, Ugborough (architect, P. D. Hepworth, Esq., F.R.I.B.A.). Vicarage, Callington (architect, W. D. Caroe, Esq., F.R.I.B.A.). House, Finchley (architects, Messrs. Yates, Cook, and Darbyshire). Barrack Block, Dover Castle, for H.M. War Office. Housing Schemes, Bargoed and Plymouth. New Library, Queen's College, Taunton (architects, Messrs. Roberts and Willman).

## An Important Contract.

Messrs. W. H. Gaze and Sons, Ltd., 10 Conduit Street, W.1, and Kingston-on-Thames, have secured the contract for additions and alterations at "Galvea," Lee-on-Solent, for Lord Killanin; the architect is Mr. J. Maclaren Ross, A.R.I.B.A.

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*Entrance to Marble Quarries from a tunnel.*

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## Period Rooms at Wembley.

### Eighteenth- and Twentieth-Century Models.

An interesting new feature of the huge Palace of Arts at Wembley this year is the two Period rooms. One of these is designed to give an idea of the famous Adam style of interior architecture and decoration of the eighteenth century; the other is a 1925 room, designed by Mr. Maxwell Ayrton, F.R.I.B.A., every part of which has some direct connection with last year's British Empire Exhibition.

The Adam room is not a copy of any particular interior, but is designed to give a general idea of Adam's principles of treatment.

The room itself, which is 36 ft. long, 24 ft. wide, and 15 ft. high, has been entirely constructed by Mr. Laurence Turner from the architect's detail drawings. The three medallions on the ceiling are reproductions from examples in the Soane Museum in Lincoln's Inn Fields, those on the walls and the cornice from an Adam house in Portland Place, and the bas-relief on the mantel-piece tablet is also a reproduction. Everything else has been specially modelled from the full-sized drawings. Five panels on the walls, giving an idea of the tapestries used in Adam houses, represent five of the architect's masterpieces—the Adelphi Terrace, the Bridge for Syon, the portico at Osterley, the Record Office, Edinburgh, and the fête pavilion of 1774 at the Oaks, Epsom. They are the work of Mr. Alfred C. Conrade.

A realistic touch to the room is given by the introduction of five life-size figures. Every member of the tea party portrayed was known by, or had special connections with, Robert Adam. They are Fanny Burney, the authoress, Mrs. Thrale, Dr. Johnson, and Boswell, and David Garrick; the figures have been modelled by Louis Tussaud & Co. The dresses are historical, being relics of some of Sir Henry Irving's Lyceum productions. The costumes of Garrick and of Miss Burney are actual originals of the eighteenth century.

The honorary architect is Mr. Arthur T. Bolton, F.S.A., F.R.I.B.A., who is the curator of the Soane Museum and author of the standard book on the architecture of Robert and James Adam.

The 1925 room, designed by Mr. Ayrton, is slightly smaller than the Adam room, measuring 31 ft. long by 14 ft. wide. The panelling is done in stained hemlock. The whole of the material for this has been provided by the British Columbian authorities, a feature of the Canadian Pavilion last year being a room panelled in this style. All the furniture of the room has been lent by Sir Owen Williams. It is constructed of British mahogany and English walnut. The wood block floor is of British Columbian pine stained black and polished. A novelty is the lighting of the dining-room table; this is effected from below, through a semi-circular cut-glass bowl with changing colour effects. All the electric fittings are the work of the General Electric Company.

Concrete entered so largely into the 1924 exhibition that it has been introduced into the decoration of the room. Two delightful busts have been designed by the well-known sculptor, Mr. Doyle Jones, and they have been executed in cement by Cement Manufacturers and form an attractive feature of the decorative scheme. On either side of the fireplace and behind the settee and sideboard the panelling is alternated with beautiful silk hangings. The whole of the table-glass, cutlery, china, and general furnishings have been selected from those firms whose exhibits at last year's exhibition were of outstanding excellence.

## The Second Best in Housing.

### Major H. Barnes on New Methods.

The opinion was unhesitatingly expressed by Major Harry Barnes in a lecture recently before the Surveyors' Institution that there were no building materials which excelled those in common use to-day, and that in the search for new methods of construction they were at most trying to find the second best.

Major Barnes said that there had been nothing like the search for new building materials since the Quest of the Holy Grail, and it was not because the older materials had failed. He did not hesitate to describe this search as a miserable evasion by every Government since 1918 of its real duty and an abject confession of bankrupt statesmanship.

The lecturer, who is a member of the Moir Committee set up  
(Continued on page xlv.)

## TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



Architect: A. N. Prentice, Esq., F.R.I.B.A.

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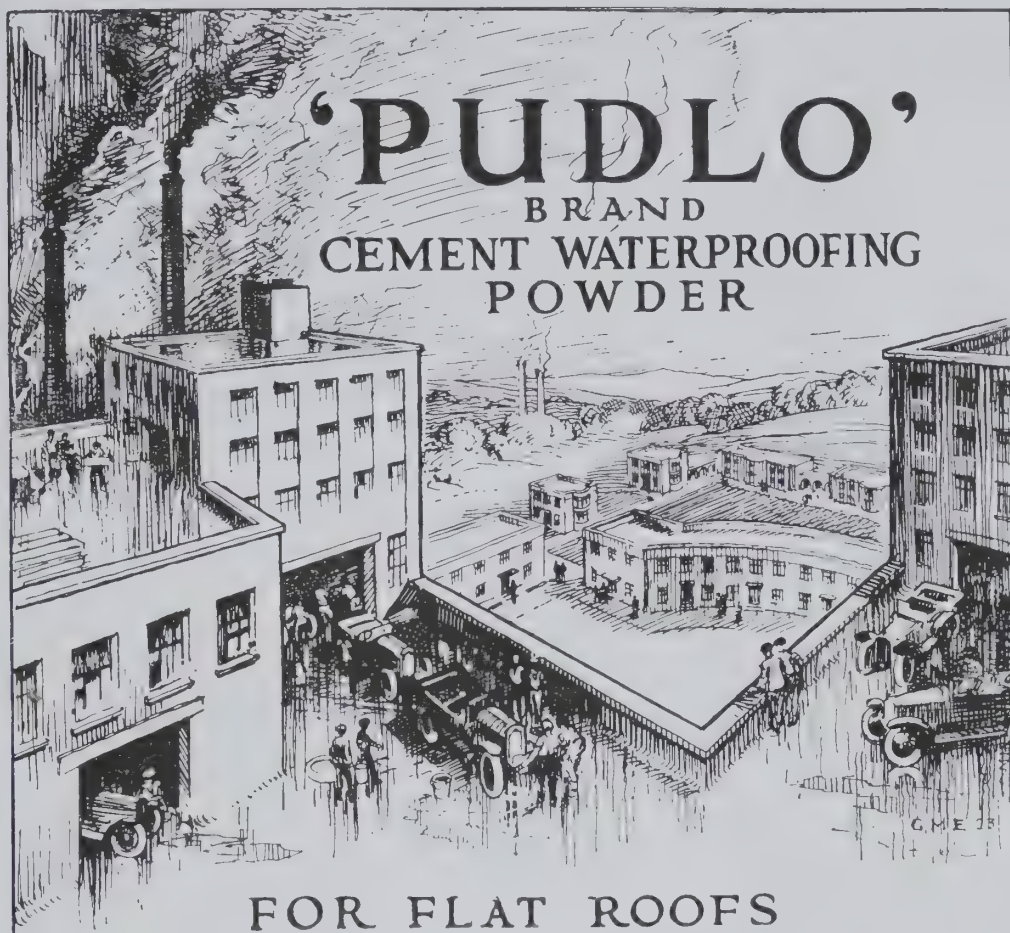
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to consider alternative methods of construction, reviewed the official efforts made since 1919, which had resulted in the erection in England of some 19,168 houses with various forms of concrete construction, steel framing, timber, or brick and concrete. It had now been reluctantly admitted that the substantial difficulty in the way of housing was a lack of skilled labour, and this had led to the further consideration of alternative methods. The guarded character of the Moir Committee's interim reports was, he said, due to the fact that, without reservation of any kind, there was absolute unanimity as to the supremacy of brick, plaster, slate, and tile construction over any other form that had presented itself. The committee had found no roofing substitute to which it could give whole-hearted endorsement.

The outstanding feature of the committee's reports was its approval of *in situ* concrete construction, which had led to the Ministry of Health competition for the best type of shuttering. Concrete was wonderful, but was dull and drab, and insistence should be laid on its being cleanly clad in rough-cast. Whatever material was used, they wanted a dry, warm building in which vermin would not lodge, and scientific tests showed that a timber house gave most warmth, that five kinds of brick construction came next, and that the first concrete house showed 47 per cent. more heat transmission than the first brick house.

A description of the Weir and Burney houses followed. After a tribute to the masterly way in which Lord Weir had applied himself to the problem, Major Barnes said that there was a Spartan simplicity about the Weir house that appealed to him more than the Corinthian profusion promised by the Burney product. Lord Weir had done a service by the attention he had concentrated on the details of small house design, and he would give Lord Weir any number of orders on one condition—that he used no steel. If Lord Weir would, in this emergency, give them a weather-boarded, wood-lined house, he promised him a market beyond his dreams, and if it were of wood he would join in urging that the Government should give substantial guarantees to secure mass-production.

The shifts they were being driven to were due to not taking steps to increase their provision of the materials and labour they had so long employed, and there was no evidence to show that

the new methods were likely to be any more economical than the old. His conclusion was that it was not really courageous or wise to chase these will-o'-the-wisp substitutes, which would lead to nothing but difficulties and disappointments. No selfish interest, either of capital or labour, should be allowed to deprive this country of a form of construction native alike to its resources and its needs.

## The Roman Villa at Bignor.

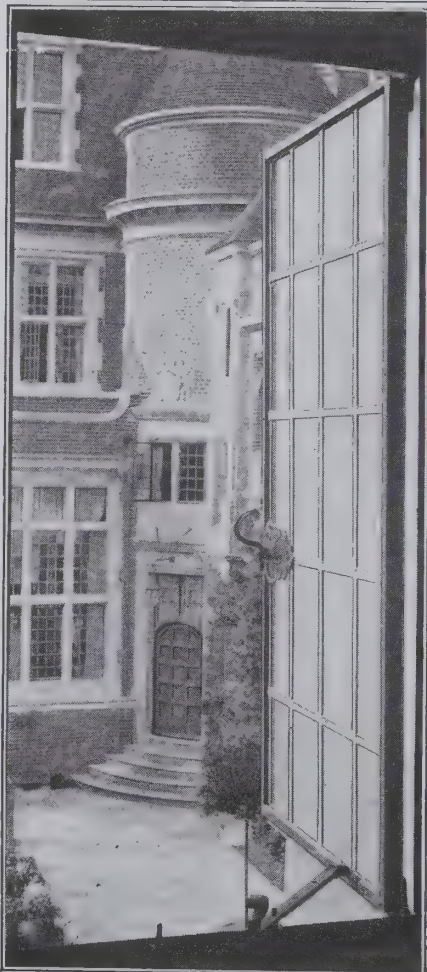
### Deterioration of the Mosaics.

One of the reasons why the remains of the Roman villa at Bignor in Sussex are so impressive, says "The Times," is because to the inexpert they are in such an unlikely place—the crown of a rolling meadow on Mr. Tupper's farm. The village is a handful of houses and cottages, and the way to it for the stranger is from Pulborough through narrow and winding lanes. Only the pavements of the Roman villa remain, and part of one of the mosaics is showing signs of deterioration—a matter of much concern to archaeologists.

What is left of the villa was first discovered when the land by which it was covered was being ploughed in 1811. The entire site measures about 650 ft. by 350 ft., and perhaps half of it was occupied by the villa itself. The pavements have been preserved by general treatment and by the construction of a number of barns giving them protection from the weather. These barns are walled with stone and roofed with substantial thatch; they were built by the Tupper family, whose present representation keeps them in sound repair.

The remains are so well known and have been visited by so many people, despite their remote location, that they need not be described here in detail, but some account should be given of the principal pavements, of which there are three. The first is that of the triclinium, or dining-room, which is in two parts; the second is a smaller pavement, ornamented with a symbolical head, which is thought to represent Winter; while the third is decorated with scenes from the amphitheatre, with cupids as gladiators, and

(Continued on page xlviii.)



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a female head, either of Venus or of Juno. It is the pavement round this head that appears to have got into disrepair. Disintegration, not yet on an extensive scale, seems to have begun in the soil immediately under the pavement, and a number of the *tesserae* have become separated and shifted. The damage may have been caused in the first place by damp, or by the presence of a root deep in the ground. Mr. Tupper pointed out in other parts of the floor how decay had been arrested with greater success by refashioning the deteriorated pavement than by using cement.

With regard to the question of repairs and renovation in the present instance, Mr. Tupper said that he would give every facility to any responsible body or individual who would undertake the work, and that he would be glad to see it done. His family had preserved the remains from wind and weather by the provision of the protective sheds, and that they would continue to do. He agreed that it was most desirable that some competent authority should investigate the causes of the damage, and find a means of preserving the mosaics. At present the damage is not extensive, and renovations could easily be done that might later on be carried out only with great difficulty and at considerable cost. Various bodies have interested themselves in the villa in the past, but just now it is not receiving what may be called "official" attention.

### London Museum Acquisitions.

The London Museum at Lancaster House now has an average of 5,000 visitors a week. During last year 268,000 people passed through the turnstiles, and many of them were visitors from abroad. The museum is particularly popular with Americans, who are attracted by the unique display of royal relics, but also find numerous other exhibits to interest them.

The collection has been considerably enlarged since the museum went to Lancaster House in 1913. New gifts are constantly being received, and at the present time five cases in the spacious entrance hall are filled with recent acquisitions. One case contains the pale blue silk vest worn by Charles I on the scaffold. The garment, after the execution, came into the hands of Dr.

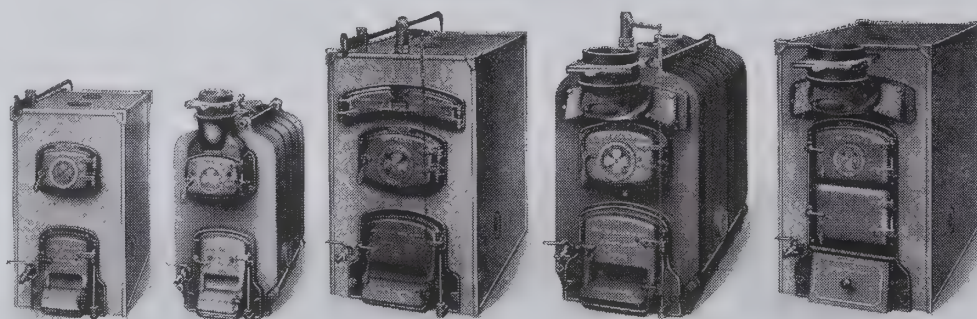
Hobbs, the King's physician, who was in attendance on the unhappy monarch. It was presented to the museum by Mr. and Mrs. Ernest Makower, of Holmwood, Binfield Heath, who are now intending to send another contribution in the form of a sword. This is inscribed: "Presented by the London Foot Association to Barnard Turner, Esq., their Inspector-General and Commandant, for his unwearied endeavours to preserve the peace and tranquility of this Metropolis, his earnest desire to render this service compatible with the duty of the citizen, and for his constant regard to the honour and discipline of the Corps. Unanimously voted the 21st June, 1780." The sword is accompanied by a sash and knot worked by the ladies of the City of London.

Another of the cases reserved for new exhibits is quite filled at present with a varied assortment of small articles, ranging from a bronze spear-head recovered from the Thames and Roman pewter tankards to a couple of monthly season tickets for the "Peerless Pool Baths," which notified the users that towels were supplied only once a day. The tickets are dated 1868. There is an interesting example by Rundell and Bridge, dated 1820, of beaten silver work, showing the Prince Regent seated, the plaque being a reproduction of a well-known painting. Just by this is the Duchess of Cambridge's opera-box token, and near by a pack of playing cards of the George III period, which came to the museum recently. Attention is caught by some beautiful examples of Victorian jewellery, including three massive bracelets, four earrings, and a richly-jewelled locket. Two Roman spoons in bronze were found in London, as were the Roman glass, flint implements, and other articles gathered in this little corner of the museum.

Prominent in the next case is a sword of the rare Landsknecht type, which was found when excavations were being made forty years ago on the site of the New Scotland Yard offices. It was intended then that the late Mr. Mapleson should build an opera house there, and it was in carrying the foundations down to the London blue clay that the interesting relic was discovered. The clerk of works took it to the office of the architect, Mr. F. H. Fowler, whose property it remained for some years. Eventually

(Continued on page 1.)

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the sword came into the possession of Mr. Edward Street, who has given it to the trustees of the museum. This case also contains fragments of Roman glass bowls of the time of Nero, a lunatic's collar of the late seventeenth century marked "Bethlehem Hospital," an elaborate English steel lock, the wards of which form the date 1664, and specimens of mediæval pottery.

A fourth case is devoted to recent discoveries in Westminster and Moorgate of sixteenth-century leather work—straps, shoes, and apprentices' hats. These had been preserved in the peat from which they were excavated, and are in quite good condition. The fifth case has for its most interesting objects the china replica of Henry VIII's hunting lodge at Chelsea, and a china model, vividly coloured, of Chelsea Embankment. "The Wonderful Village." These were given by the Queen. The case also contains the book "Postilla in Epistolas Pauli," by Nicolaus de Lyra, bound in cuirbouilli, from the library of the Prince of Wales, afterwards King Edward VI; a set of nine Battersea boxes, showing views of London buildings; and a silver medal commemorating the committal of the Seven Bishops to the Tower in 1688.

In course of time, as more new acquisitions require space, the exhibits in the cases will be transferred to other rooms according to their proper classification. Meanwhile they epitomize by their variety and range the history of London life through centuries dating back to the Bronze Age.

### Victoria and Albert Museum.

An unusual influx of important acquisitions has been the occasion for a new departure at the Victoria and Albert Museum which should greatly add to the convenience of visitors, who wish to see at a glance the more recent additions to the national collections. The central court, directly opposite the main entrance, has been set aside for the temporary display of important new acquisitions from all departments of the museum. The first exhibition of this kind contains objects of exceptional interest and beauty.

Mr. and Mrs. Rees Price have presented to the nation the magnificent collection of English glass, which has been on loan to the Victoria and Albert Museum for some years. The collection consists of nearly 500 specimens of rare glasses, many of

them of unique interest, and is the result of many years of patient research and accumulated learning. It is fully representative of the historical development of glass-making in England and includes fine examples of all periods from the end of the seventeenth to the beginning of the nineteenth century.

A piece of English plate which the museum has just acquired will rank as one of the outstanding features of the collection. It is a two-handled covered cup of silver gilt of remarkably fine form. It bears the London hall-mark for 1673-4, and its history is recorded by an inscription added in the eighteenth century: "The Gift of King Charles the Second to Archbishop Sterne, Lord Almoner." It passed again by marriage in 1821 into the family of its late owner. Richard Sterne, Archbishop of York from 1664 to 1683, was the great-grandfather of Laurence Sterne, author of "Tristram Shandy."

At a recent sale at Sotheby's, the museum authorities co-operated with a private collector in the purchase of an album of Mogul paintings or portfolio-pictures, formerly in the Imperial collection at Agra and Delhi. Twenty-one paintings have in this way been acquired by the museum; they are the work of court painters of the time of the emperors Jahangir and Shah Jahan (1605-1658), and thus belong to the period of the highest development of the art in India. Apart from their artistic merit, the pictures are of great historical interest. Marginal comments in the bold handwriting of the Emperor Shah Jahan appear on eight of the portraits.

Another recent purchase is a splendid panel of Persian velvet brocade woven in the time of Shah Abbas the Great (1586-1628), the finest period of Persian art. Technically this velvet is a masterpiece and must have taken a single weaver months, if not years, to complete. Its purchase for the museum was only made possible by a grant from the National Art Collections Fund and the assistance of a small body of subscribers.

Another interesting addition to the Department of Textiles is a very unusual English carpet, of the type known as "Turkey-work." It has in the middle a shield with the arms of Sir John Molyneux of Teversal, Bart. (1623-1691), impaling those of his wife, Lucy, daughter of Alexander Rigby, a Baron of the Exchequer. The date 1672 appears beside the shield.

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## TRADE AND CRAFT. Marlborough College Memorial Hall and Precincts.

The front of this beautiful building, as will be seen in the illustrations given earlier in this issue, is Grecian in feeling to conform with the plan which is on the model of the Grecian theatre.

At the back the architecture has reverted to the more English style in the use of the small 2-in. Berkshire bricks, which gives a fine scale to the building and its mellowed colouring in the course of time.

The purpose of the small windows just above the plinth is to light the small music-rooms, while the large windows give to the theatre its natural illumination across the ambulatory behind the tiers of seats.

The Memorial Theatre is situated at the outskirts of Marlborough, justly described as one of the quaintest and most picturesque of English towns. Along its wide and curiously sloping street the observant lover of architectural styles can satisfy his critical faculty with the Tudor, Jacobean, and Queen Anne examples ranged side by side, intermingled with others less easily defined.

Marlborough's claim to beauty is not disputed, especially by the many who have felt the spell of the Wiltshire Downs and the sequestered peace of the great forest of Savernake, one of the noblest of England's wooded by-ways.

The choice of a site for such a building, stately in itself and noble in its purpose, must have caused anxious thought. Although on rather a low level it, nevertheless, has a position of prominence facing the main Bath Road. On the rear side the ground descends to the little River Kennet, and beyond the valley rises the typical Wiltshire Downs with a white horse upon it.

The ground in front of the theatre is laid out as a formal garden with a central area of paved brick, a hexagonal pool in the centre, the colouring of brick and stone blending well together giving an architectural setting to the whole building.

Leading from this garden there is an approach to the school

chapel, one of the finest buildings of its kind in the country. On the town side of this church and at the far end of the three-acre court is the famous Castle Inn, the old home of the Seymours and Somersets, rich in its romantic past, and bearing still much of its noble origin and of the hostelry to which it afterwards descended, which forms an important part in the College's housing accommodation.

Ferro-concrete material has been utilized in the foundations and in the flat roof, the latter being carried by beams in one span with no intermediate supports.

The most minute attention has been concentrated on sound insulation in this building, especially near the stage, where the walls are hollow and in the carefully constructed dome roof of the choir practice room. The important question of sound has been well considered by the use of cork tiling laid in the manner of mosaic along the ambulatory, and on the gangway steps constructed of ferro-concrete and covered with marble mosaic, rubber mats are laid flush with the surface.

No one will doubt that the architect has fulfilled his task in a manner worthy of the great Public School, and has expressed in a beautiful building the spirit of Remembrance to the memory of those to whom it is dedicated.

The general contractors for the building were Messrs. Holloway Bros., Ltd., of Grosvenor Road, London. Messrs. Holloway Bros. also undertook the ferro-concrete construction under Dr. Oscar Faber; in addition they executed all the internal joinery work. Messrs. Ames and Finnis, of London, provided the tiles for the roof of the hall, with their "Lombardic" half-round tiles, which present a neat appearance, as will be seen in the photographs which appear earlier in this issue. The flooring work was carried out by three well-known firms, namely, "Decolite" composition flooring by Messrs. Bell's United Asbestos Co., Ltd., and "Ruboleum" tiling was supplied and laid in the circular gangways by The Korkoid and Ruboleum Tile Co. of Glasgow and London. In the latter case the colour scheme selected was plain biscuit, and the ruboleum was laid with special adhesive direct on to a cement base. This tiling is  $\frac{1}{4}$  in. thick and presents a silent, non-slippery surface. In addition to this, The Art

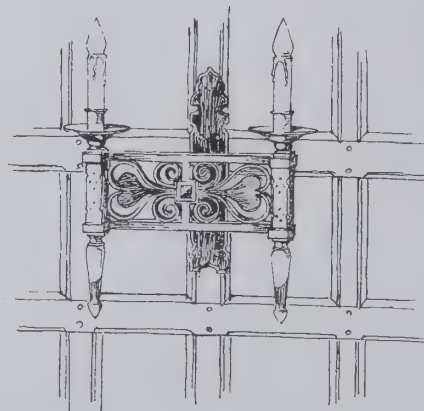
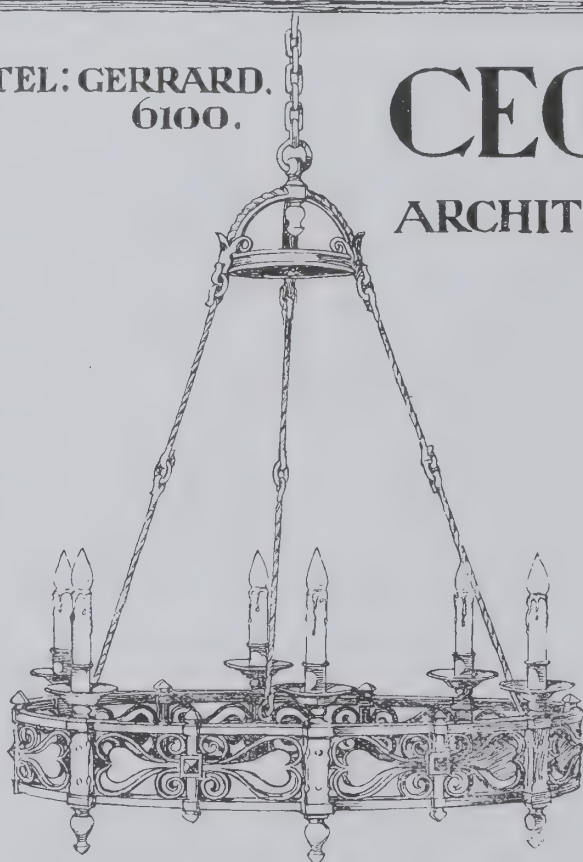
(Continued on page liv.)

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Pavements and Decorations, Ltd., supplied their "Korktiles" for a portion of the flooring. Messrs. G. Matthew, Ltd., of London, provided certain special fireplaces for the architect. The whole of the decorative plasterwork was done by Messrs. G. Jackson and Sons, and the plain plastering by Messrs. G. Rome & Co. Messrs. A. C. Davis (Holborn), Ltd., were responsible for the door furniture; whilst the special handle for the main doors were provided by The Birmingham Guild, Ltd. All the hangings and curtains were supplied by Messrs. Heal and Son, Ltd., of London, and Messrs. Waring and Gillow, Ltd., provided the special chairs for the hall. Other sub-contractors were as follows: Messrs. J. Long and Sons, of Bath, the forecourt; Messrs. Rendell, of Devizes, undertook the work of the rose garden; whilst the shrubs and trees for the rose garden were supplied by Messrs. Hillier, of Winchester. The Limmer and Trinidad Lake Asphalt Co., Ltd., asphalted work; Thos. Lawrence and Sons, of Bracknell, the bricks; the carved stonework was done by Mr. Esmond Burton; and the carved lettering by Mr. Lawrence Turner. The Ancaster stone for the frieze of names came from Thompson's Ancaster Quarries Co., Ltd., and the dressings of the doorways between the vestibule and the hall were supplied by The Hopton Wood Stone Firms, Ltd. Messrs. Wenham and Fowler, of Croydon, provided the casements and casement fittings, and undertook the electric wiring; the bronze fanlights and lead downpipes, Messrs. Thos. Elsley, Ltd. Messrs. John Bolding and Sons, Ltd., supplied the sanitary ware and fittings. The electric light fittings were provided by Messrs. Faraday and Sons, Ltd.; Mr. Esmond Burton; and Mrs. Stabler. The seats were supplied by Messrs. Cornish and Gaymer, of North Walsham.

### Advice on Concrete.

Free technical advice and the use of the finest laboratory of its kind in Europe have become available to the public by a scheme of centralization of effort organized by the British Portland Cement Association. With the object of improving the advisory side of their work, this Association which is a non-trading body, has arranged for the transfer of several existing laboratories to their premises in Westminster, and the concentration at one headquarters will add greatly to the usefulness of the work.

The new organization is intended to advise anyone on any subject connected with concrete or on cement in its application to concrete.

### A Resignation.

The directors of Messrs. Siemens Brothers & Co., Ltd., greatly regret to announce that owing to advancing years, Mr. George Chauvin has resigned his position as managing director of the company, a post he has held since April, 1899, during which time the works and manufacturing activities of the company have been very largely expanded, as indicated by its increased and paid-up capital, which, including debenture stock, has been raised from £425,000 to £2,854,300. The company, however, will continue to have the benefit of his experience and advice, as he will retain his seat on the board as a director.

The board has appointed Mr. Francis Hird, B.A., M.I.E.E., to succeed him as managing director. Mr. Hird has assisted Mr. Chauvin for many years in the management of the company, and for the past three years has held the post of general manager of the company.

### Innovation in Coloured Pencils.

An innovation in ordinary coloured pencil manufacture—the production of thin leads instead of the large diameter leads hitherto employed—has been made by the American Lead Pencil Co. This change adapts the coloured pencil to a great variety of architectural and town-planning uses, especially in connection with maps, plans, charts, and diagrams. The colours available in the thin lead pencils are blue, red, green, and yellow. The pencils are named "Unique," and the composition used for the leads permits sharpening to a fine point and prevents the frequent breakages of leads. Many uses for the new pencil will readily suggest themselves, particularly in connection with city planning lay-outs, the mapping of streets and sub-surface structures, such as sewers and water, gas and steam-pipe lines, transit systems, traffic studies, progress diagrams on construction work, and organization and personnel diagrams. Samples of the new thin lead pencils can be obtained from Alpco Pencils Limited, 173-175 Lower Clapton Road, London, E.5.

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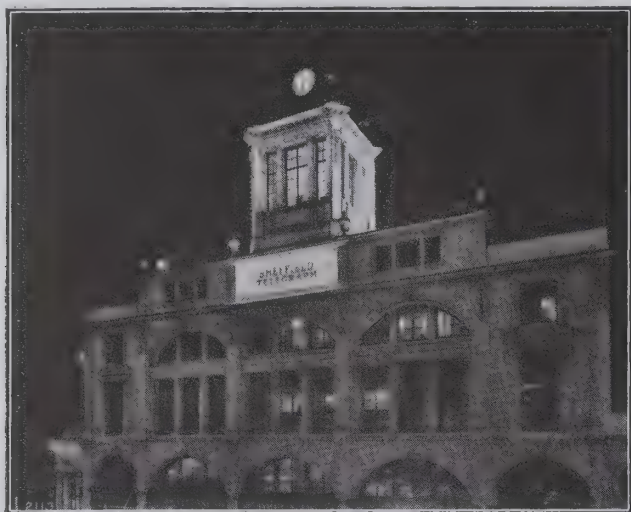
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## Floodlighting a Newspaper Office.

The spectacular possibilities of floodlighting are becoming more widely recognized every day. The architect and the business man are both beginning to realize that the appearance of the exterior of a beautiful building is a very valuable asset to the tenant, and that any means whereby the architectural features may be made visible at night-time is an advantage to everybody concerned. This is the *raison d'être* of floodlighting, in so far as



A NIGHT PHOTOGRAPH OF THE "SHEFFIELD TELEGRAPH" BUILDING.

it is applied to the illumination of business premises, public buildings, monuments, etc.

The recent installation of floodlight projectors to illuminate the tower of the "Sheffield Telegraph" building is a noteworthy example of this particular application of floodlighting. This building is situated in the High Street, and is right in the centre of Sheffield. Owing to the fact that it is constructed of glazed light-coloured stone it lends itself particularly well to floodlighting.

The installation, which consists of eleven B.T.H. floodlight projectors, was designed by the British Thomson-Houston Co., Ltd., and the work was carried out by the Borough Billposting Co., of 57 Long Acre, London, W.C.2.

The "Sheffield Telegraph" building stands on high ground, and the tower is visible in the day-time for a considerable distance in all directions. As a result of the floodlighting this tower is even more of a landmark by night than by day, and affords a most excellent means of impressing the name and local habitation of the newspaper upon the people of Sheffield.

Floodlighting was originally introduced into this country by the British Thomson-Houston Co., Ltd., who have carried out many notable installations. The projectors used for this work are available in a number of types, with tripod, bracket, and other forms of mounting. All are completely weatherproof. Those employed for the "Sheffield Telegraph" installation are fitted with projector type lamps, but in the case of other B.T.H. projectors standard Mazda gas-filled lamps may be used.

## A New Brochure.

Messrs. Melville, Dundas and Whitson, of Glasgow, have sent us a copy of their new brochure, in which particulars are given of a number of important contracts carried out in reinforced concrete by this firm. The works range from simple concrete flooring contracts to engineering structures of a varied character. The illustrations, the names of architects and consulting engineers, and a list of contracts secured by Messrs. Melville, Dundas and Whitson, are impressive evidences of the nature and quality of the work they are doing.

## A Reconstructed Company.

We are informed that the business of Light Steelwork, Ltd. (in voluntary liquidation) has been acquired by Mr. J. Charles Moore, late manager and director, and that a new company entitled "Light Steelwork (1925), Limited," is in process of formation, of which Mr. Moore will be managing director. The offices of the new company are situated at 25 Station Road, Harlesden, N.W.10 (close to Willesden Junction Station).



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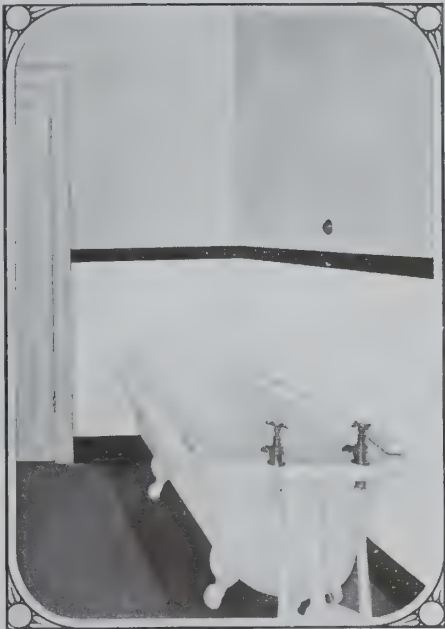
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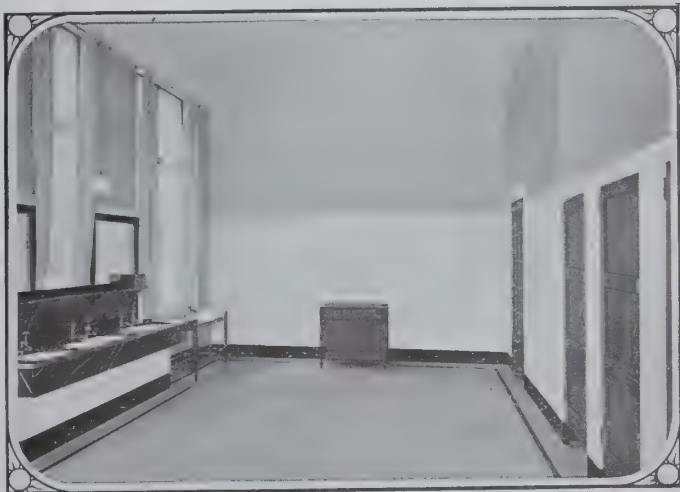
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## The New Rapid-Hardening Cement.

### Expert's Report on a Recent British Discovery of a New Cement.

A critical report has been made by Dr. Oscar Faber, consulting engineer to H.M. Office of Works, and one of the leading British authorities on cement, upon the recently-discovered rapid-hardening British Portland cement "Ferrocrete," a material by means of which many English local authorities are already shortening the period of work upon house-building, road-making and repair, etc., by many days.

Tests made under Dr. Faber's supervision at the City and Guilds Engineering College, South Kensington, revealed that concrete cubes made of the new cement have crushing strengths  $3\frac{1}{2}$  times as great as ordinary cement at four days,  $3\frac{1}{4}$  times as great at four weeks, and  $2\frac{1}{2}$  times as great at three months. Reinforced concrete beams made with the new cement will stand a breaking load approximately 3 times as heavy at four days, twice as heavy at four weeks, and  $1\frac{1}{2}$  times as heavy at three months as beams made with ordinary cement. There is indication, he adds, that these last-mentioned ratios (in each case) are maintained at greater ages.

The results of the tests indicate, he concludes, that rapid hardening "Ferrocrete" is a product of very great practical importance indeed. Not only will it have special importance in cases where an early strength is required (for example, in the case of road construction, special surface finishes requiring to be subjected to wear at an early date, and places where early removal of centering and temporary supports are required, as well as where ferro-concrete piles are required to be driven at an early date), but the greatly increased strength of the material, even at later dates, should justify substantially greater working stresses with this improved material, and so make it specially useful and economical for reinforced concrete columns, beams, and structures generally.

Its use for this purpose will, of course, depend to some extent on its increased cost, and as it is understood that this is quite moderate, there are many places where its use would be entirely justified.

It will, of course, be important to get local authorities to make provision for higher working stresses for this stronger material before full advantage of its valuable properties can be taken in many structures subject to such regulations, and this is a matter which ought to have the prompt attention of scientific bodies.

Copies of the report are available free of charge from the British Portland Cement Association, 20 Dartmouth Street, London, S.W.1.

## The Lure of Wembley.

Movement, more than anything else, attracted the crowds last year at Wembley. It is safe, then, to predict that the second edition of the Gas Exhibit, now prepared in the same pavilion as before in the Palace of Industry, will receive much attention; for it is full of movement.

Prominently displayed on the main gangway a motor manufacturing exhibit is arranged, showing the important industrial uses of gas in that industry; while a similar space on the other side of the pavilion entrance shows two gas engines—one of them of 150 horse-power and over 9 ft. high—continuously at work, and among other duties supplying the power to a gas wafer-baking oven from which is produced no less than 100 tins of wafers daily.

What with the addition of daylight cinemas illustrating the thousand-and-one domestic and industrial uses of gas, and cookery demonstrations and lectures, there is no fear of the gas industry having an exhibit which lacks life.

## An Announcement.

Mr. Walter Cassey, having resigned his position as London Manager for Messrs. Tonks (Birmingham) Ltd., has accepted a Directorship with Messrs. A. E. Davis (Holborn) Ltd., Wholesale Ironmongers, 64 High Holborn, London, W.C.1.

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*A Magazine of Architecture & Decoration*

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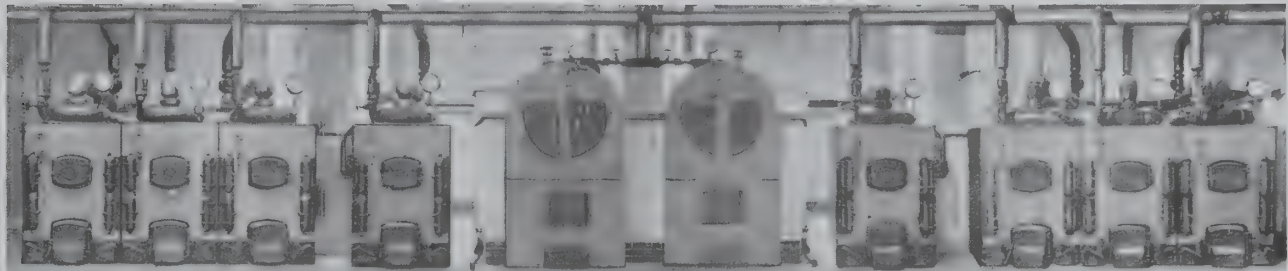
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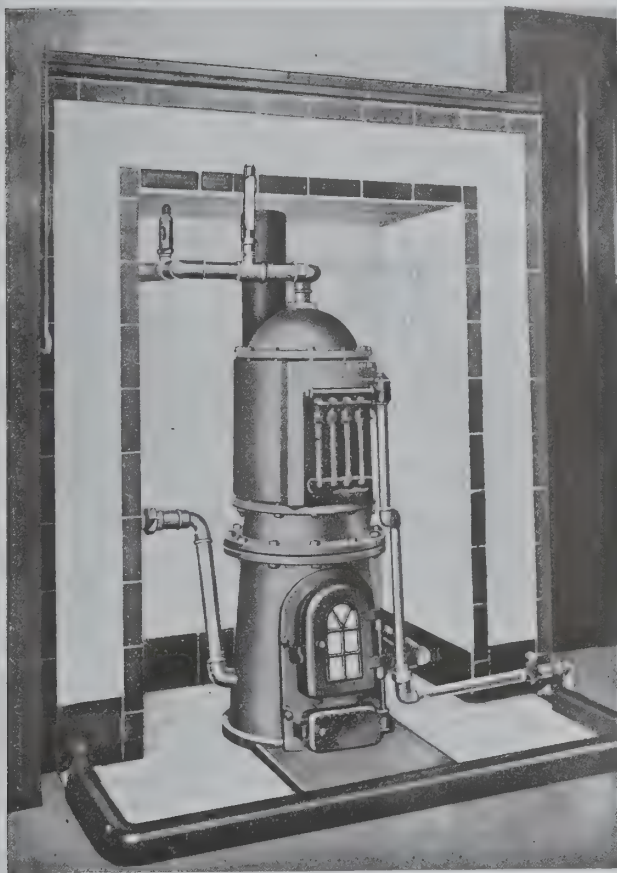
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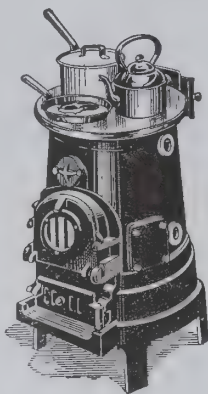
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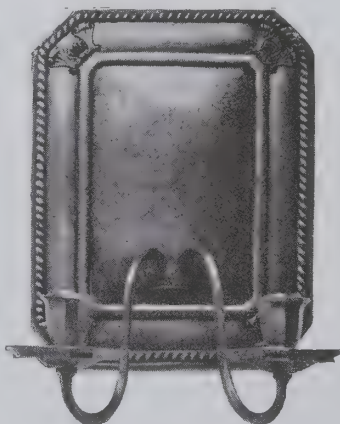
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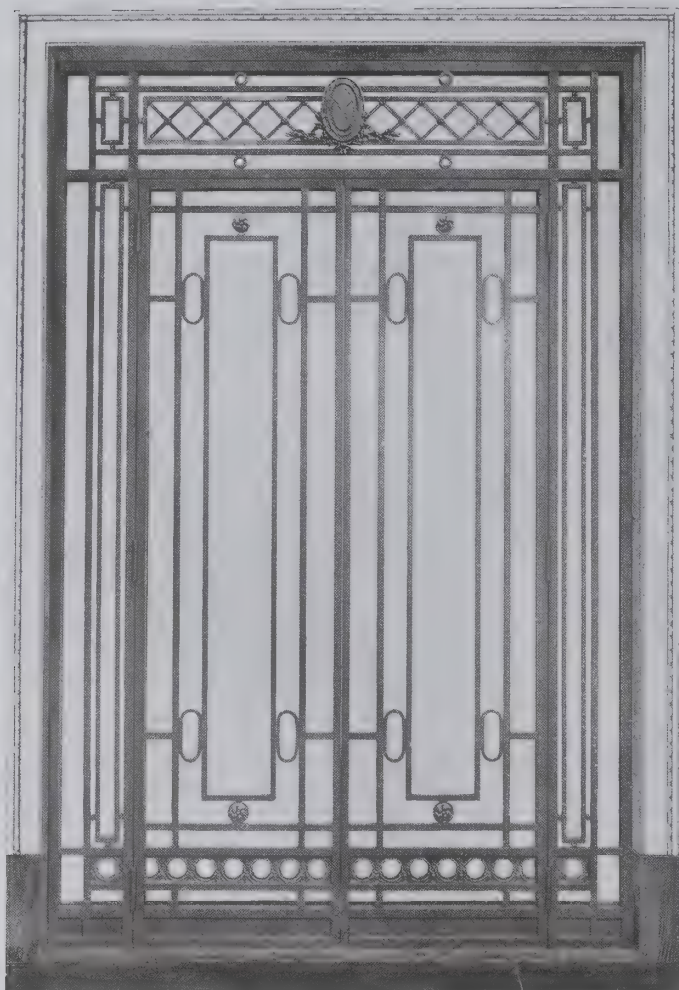
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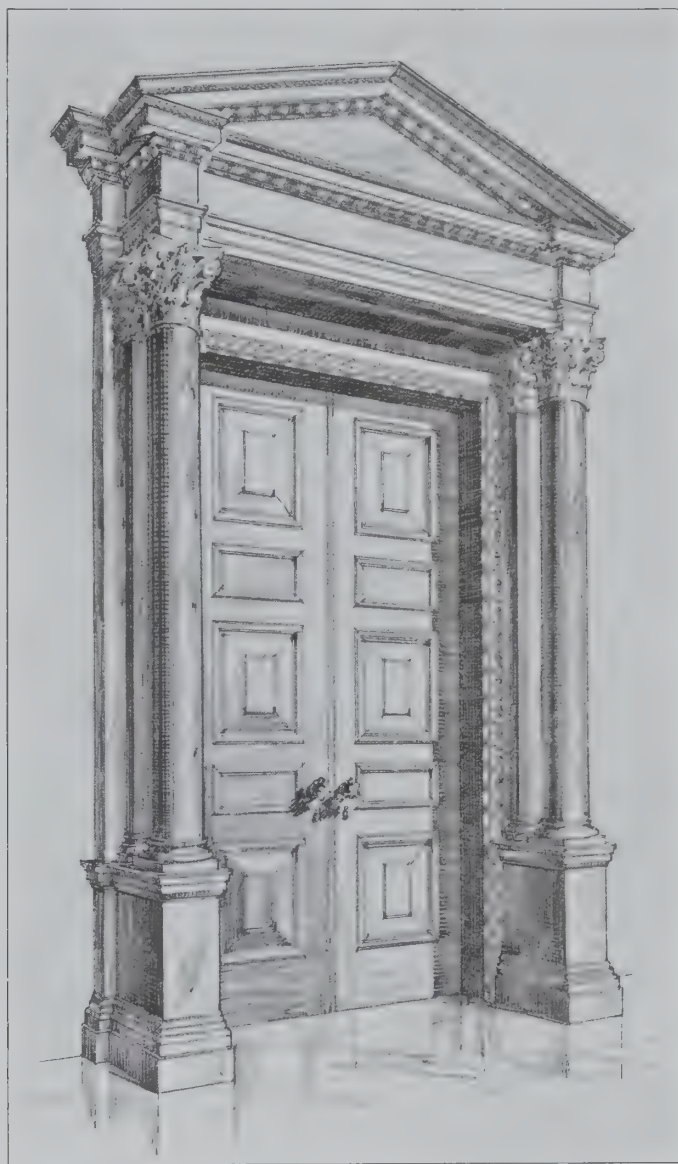
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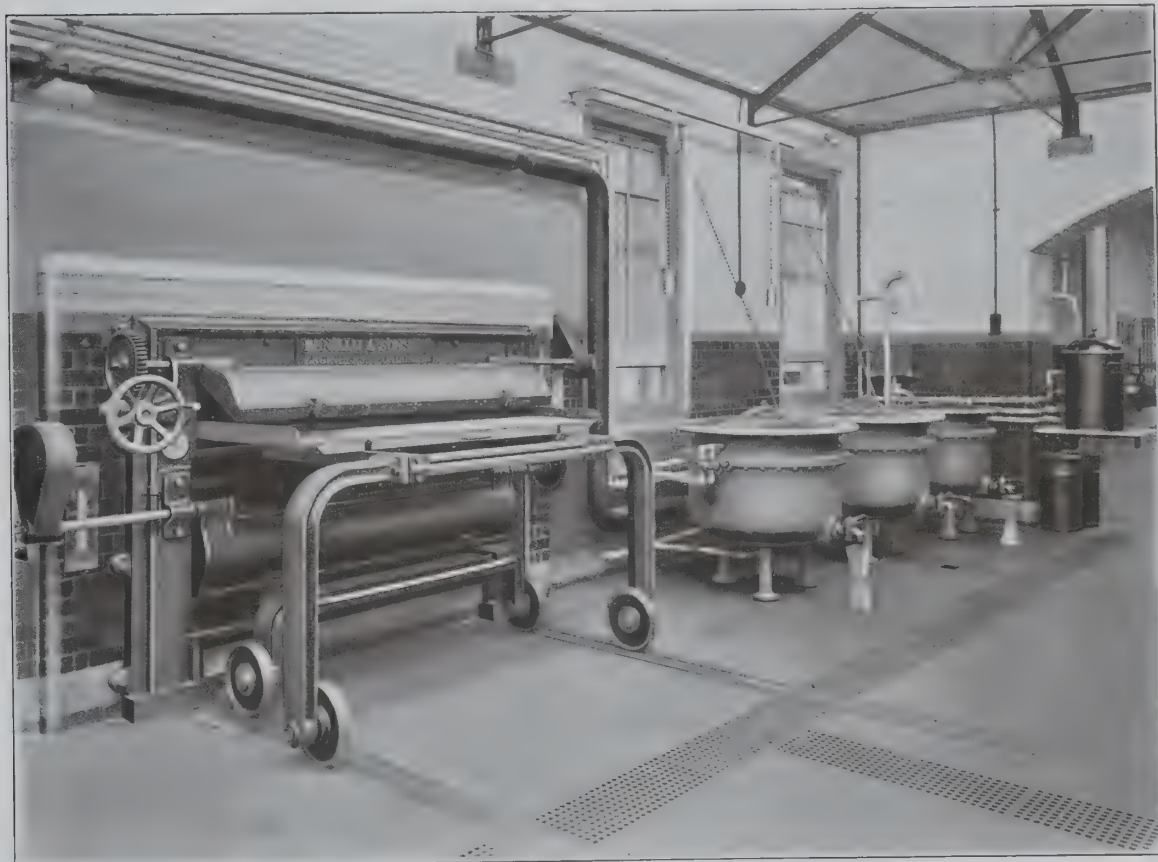
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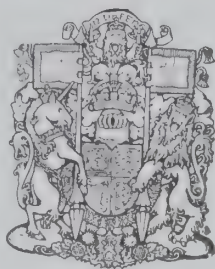
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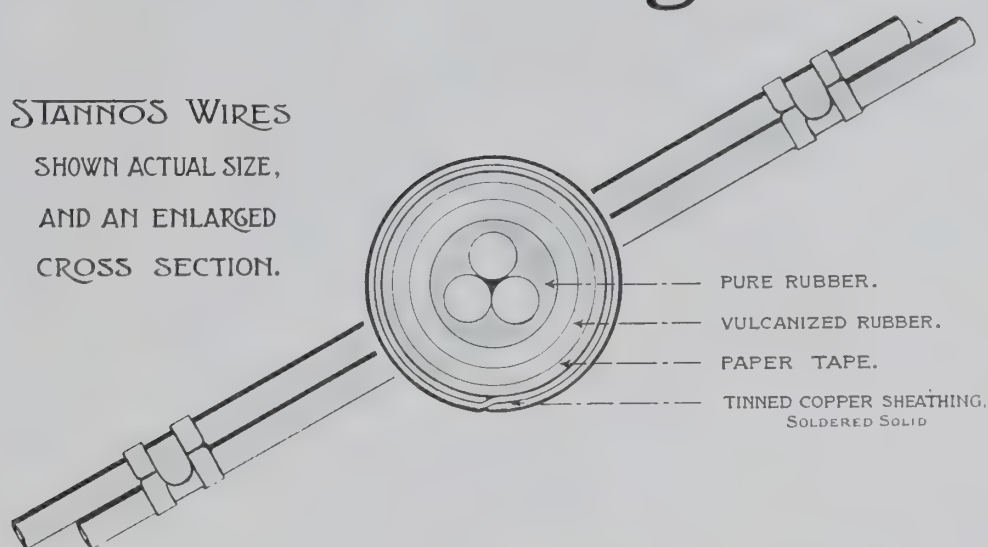
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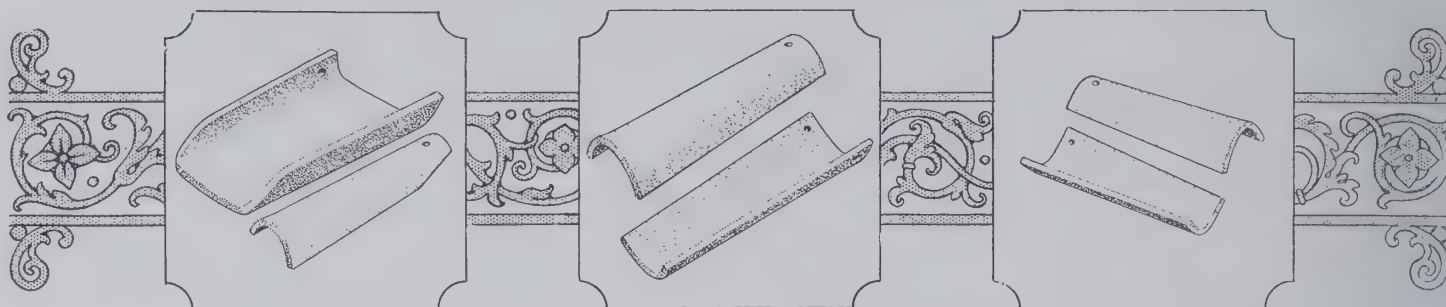
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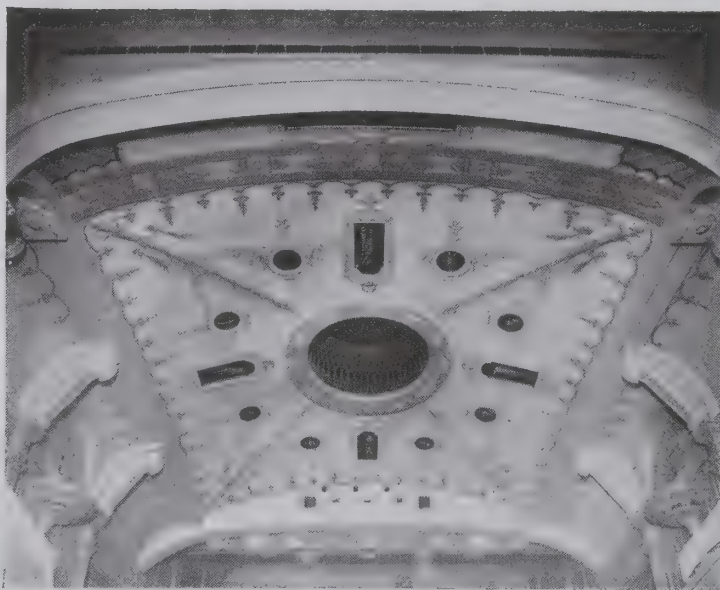
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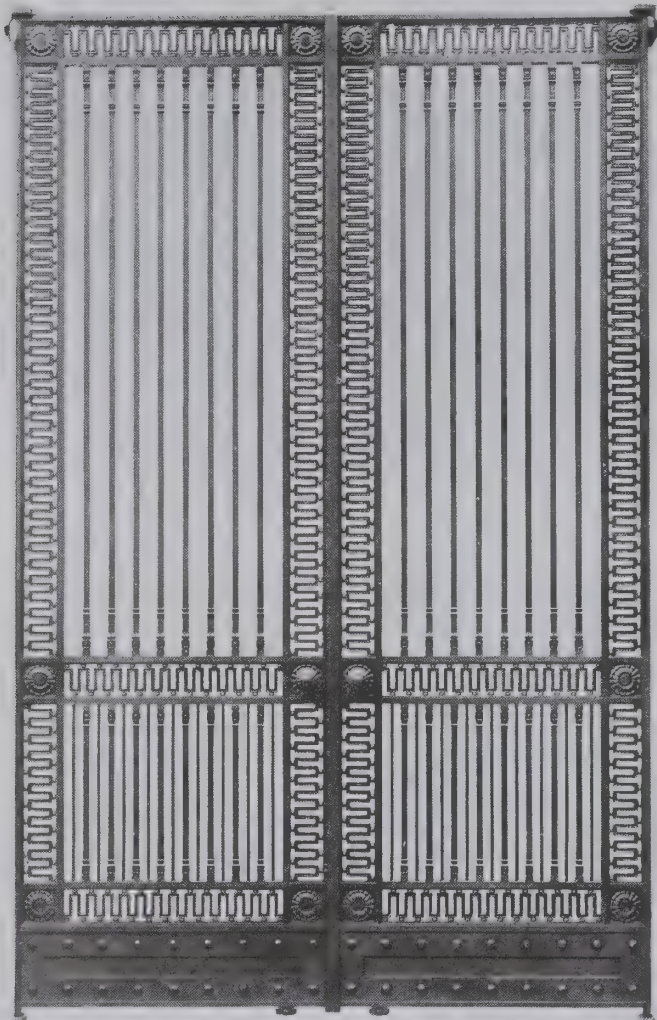
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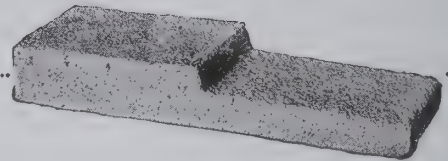
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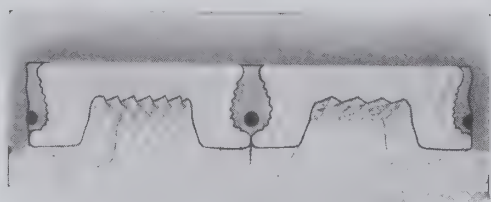
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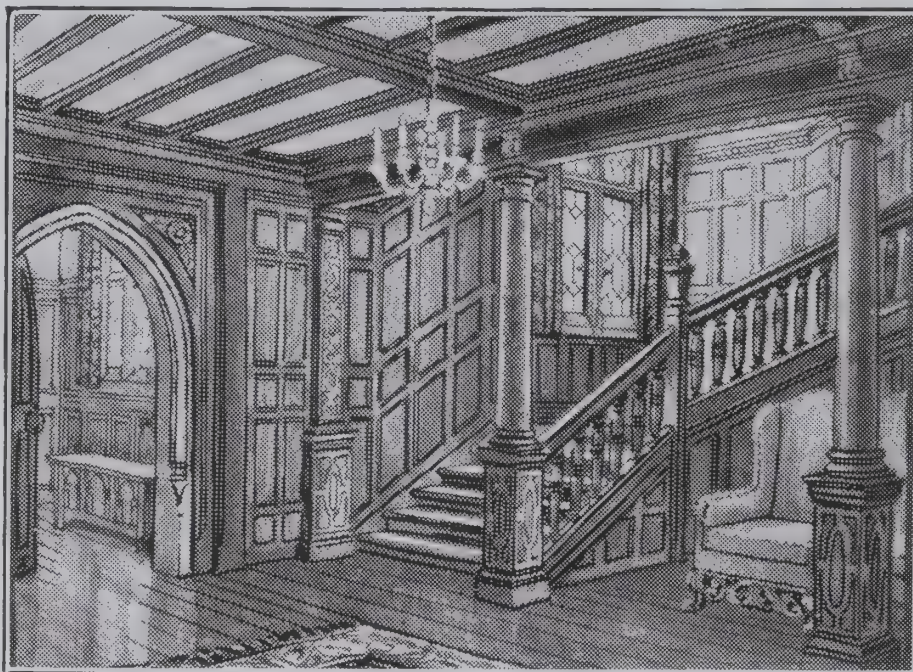
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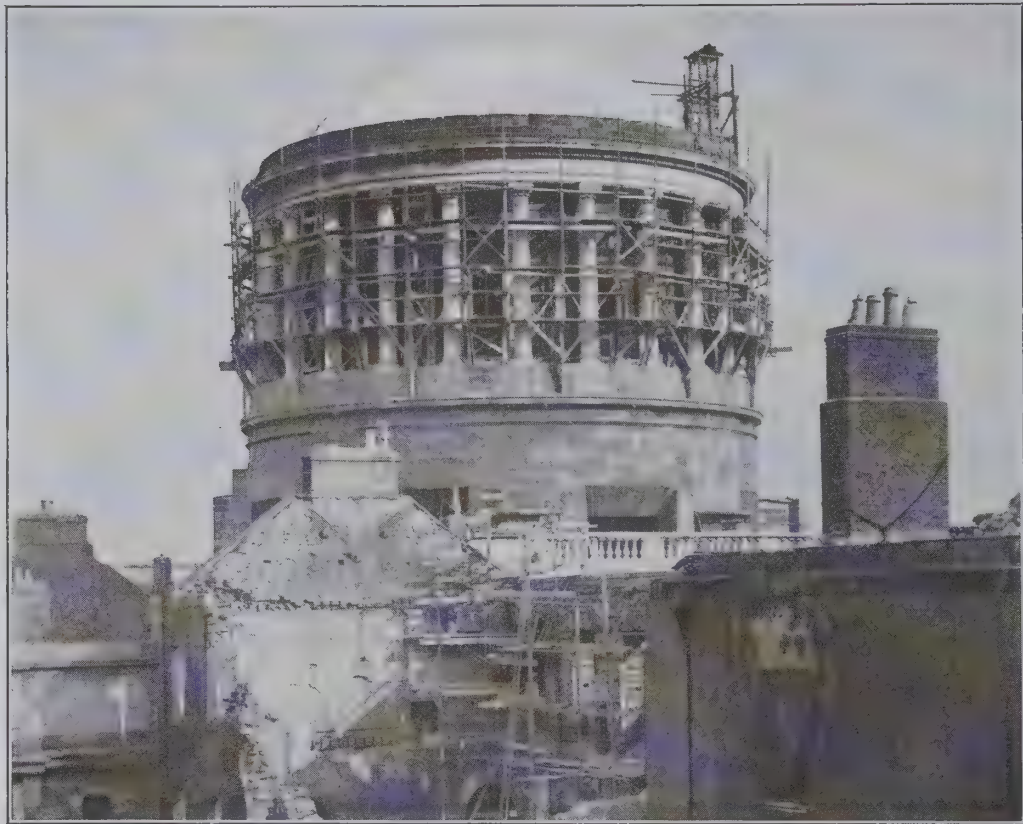
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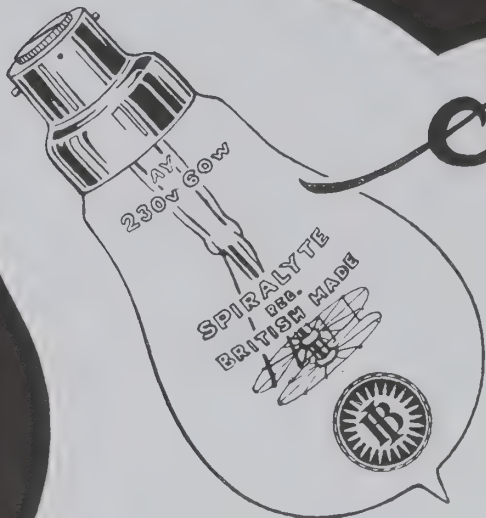


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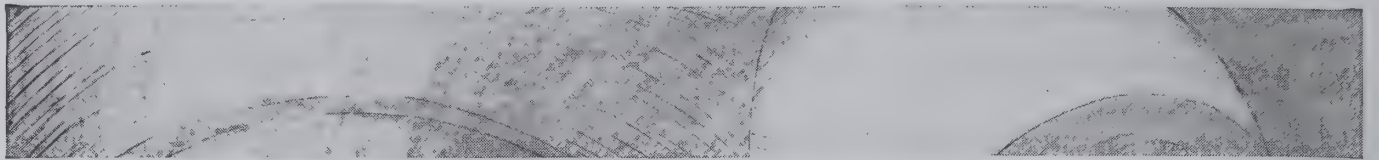


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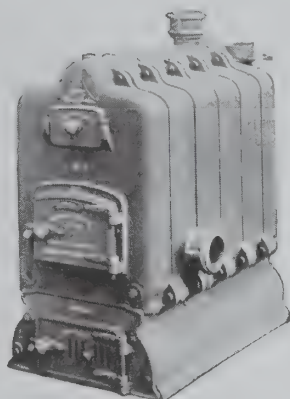
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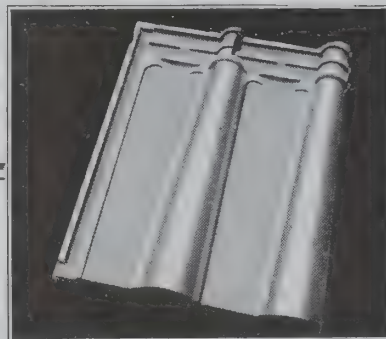
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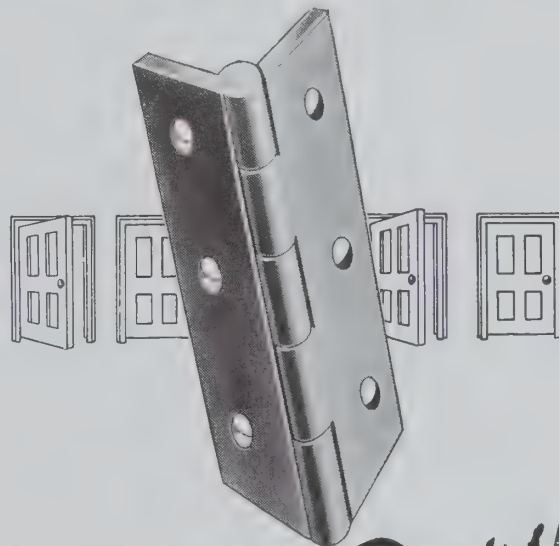
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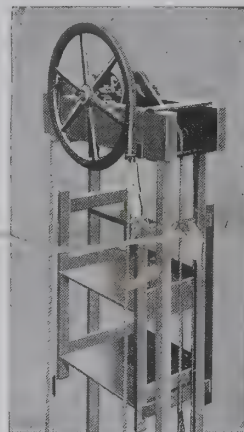
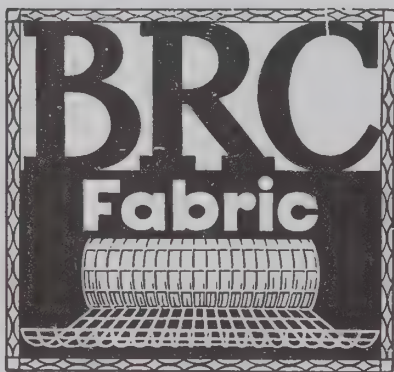
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